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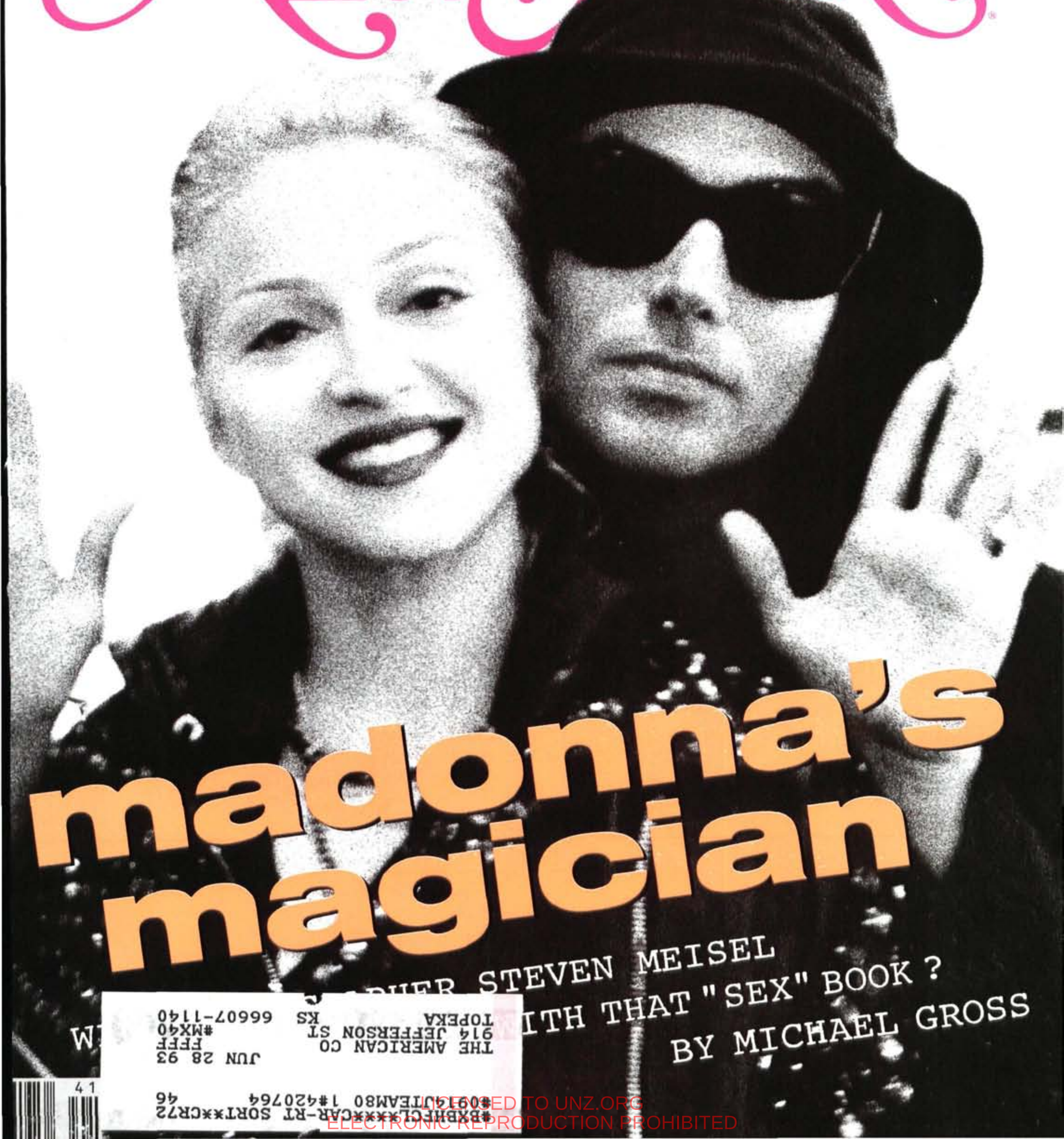

madonna's magician

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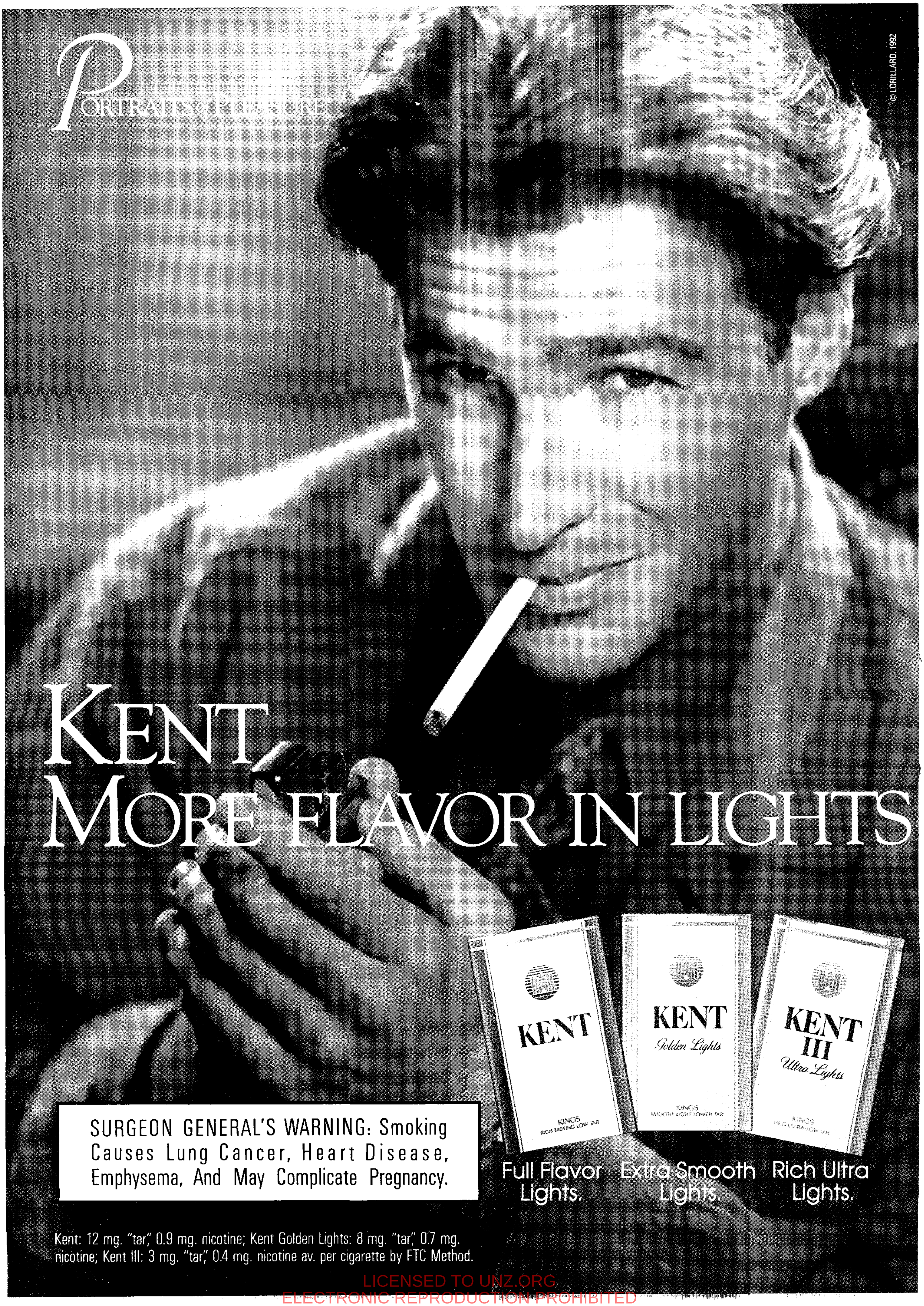
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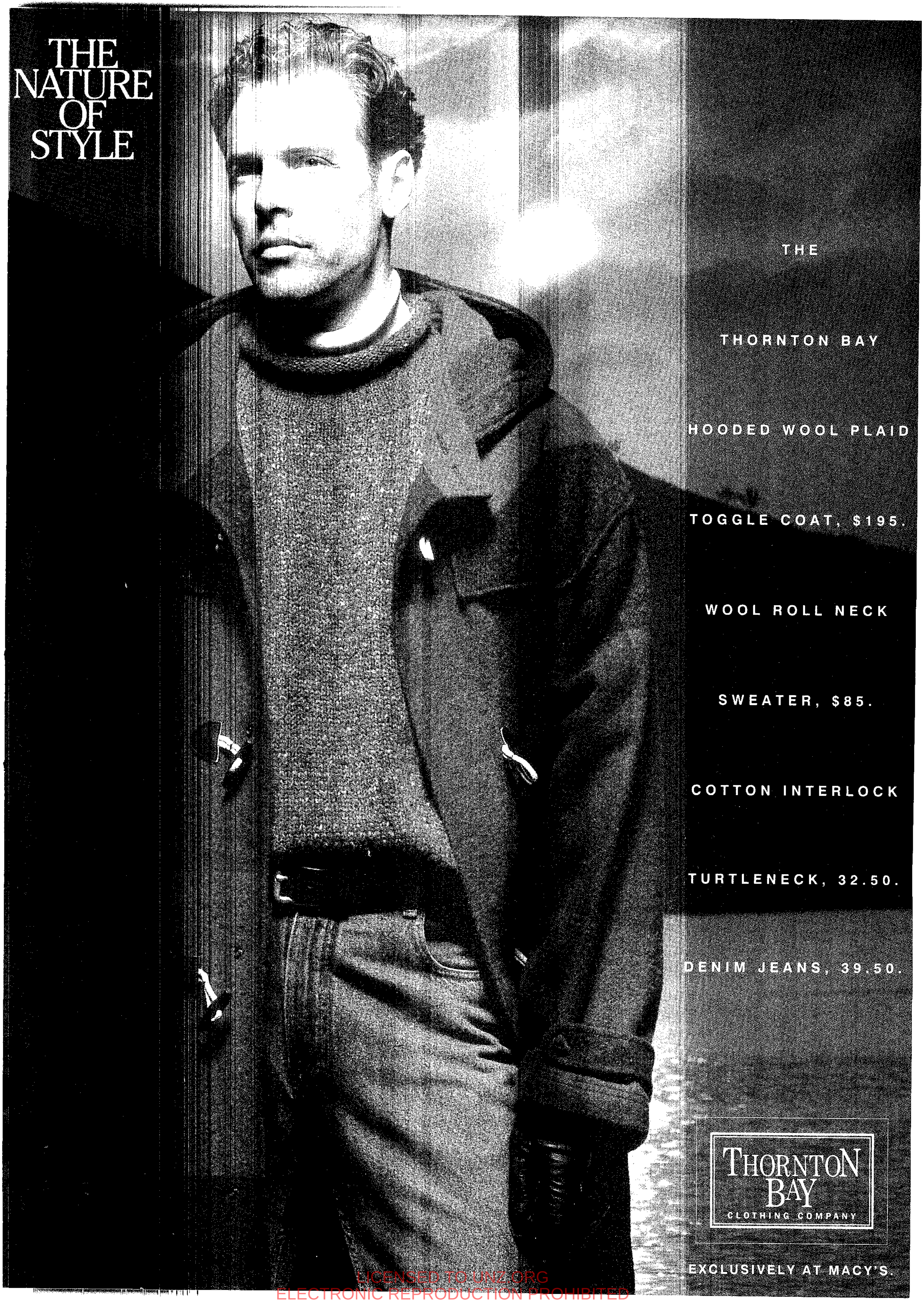

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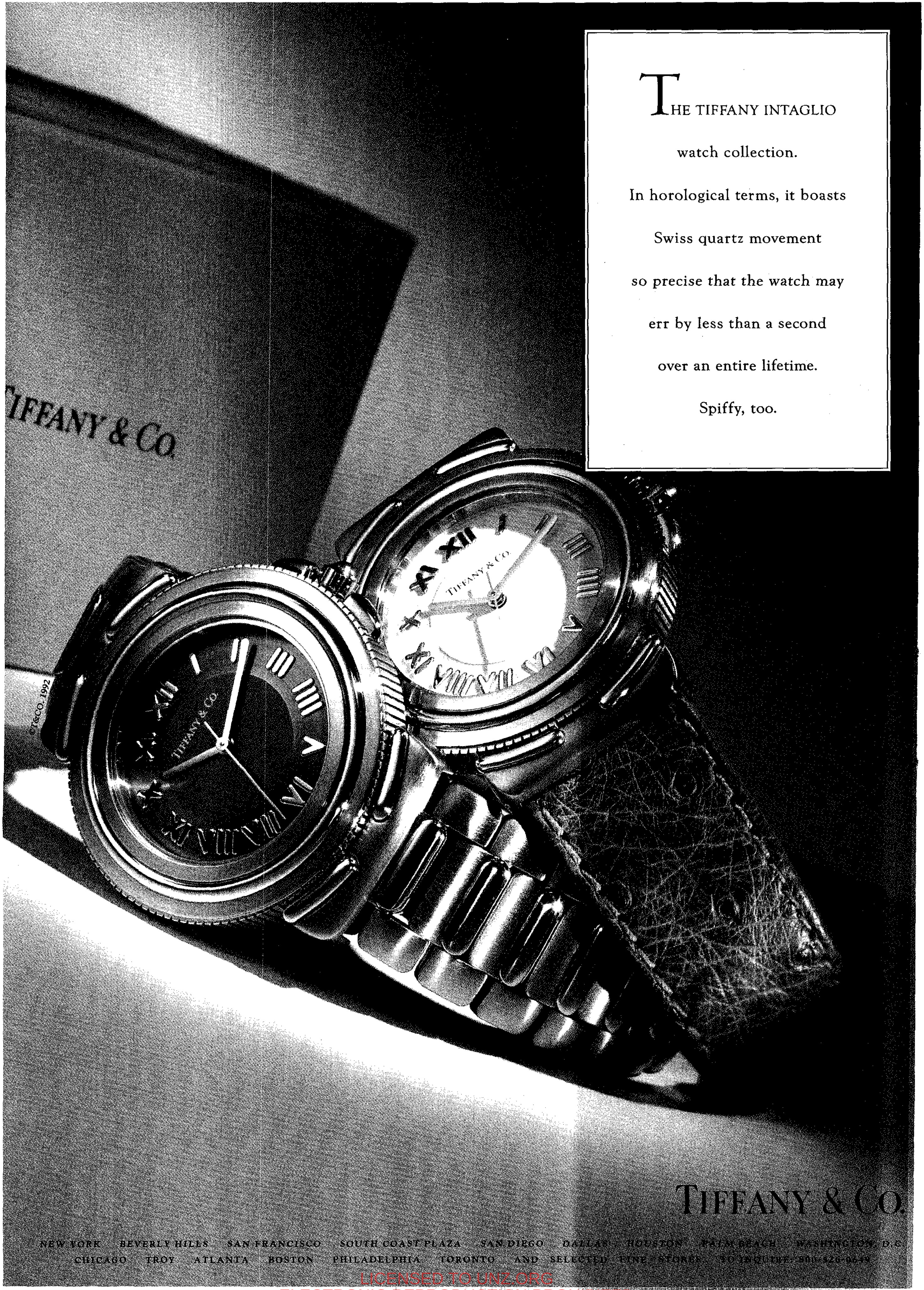

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BY MICHAEL GROSS

Madonna's next identity has been penciled in for October 21. She'll arrive—nude—in bookstores everywhere. *Sex* is the work of Steven Meisel, *the* hot photographer. But he's more than a lensman. Are you fabulous? Too marvelous for words? Meisel will play with your hair. He'll rethink your face. And with a few rolls of film, he'll push you to the center of the universe. Just zipper your lip—and lay off his hat.

38 How Now Dow Jones?

BY CRAIG HOROWITZ

In May, the *Wall Street Journal* lost its executive editor. After 22 years, Norman Pearlstine turned entrepreneur. Then, shock No. 2: James Stewart (right), page-one editor and author of *Den of Thieves,* said good-bye. Meet the new regime. Its vision? A nineties thing.

46 New York Woman

BY LINDA WOLFE

Thea Sklover lived a New York life. And she died a New York death. Sklover, 53, leapt from her windowsill. She left a rambling suicide note. Linda Wolfe, a friend of Sklover's, wonders: Was it the city that killed her—the race for success? Sklover (right, in happier times) *was* successful. She hobnobbed with film stars; she had many friends. But she was more busy than happy—and too ambitious to get help.

56 Fashion: Byronic Poses

BY MARTHA BAKER

He's the Byronic man—with a $6-million look. Byron Lars, that hotshot designer, was *Women's Wear Daily*'s Rookie of the Year. Martha Baker, *New York*'s fashion editor, roots through his closet. Here are wacky juxtapositions—outrageous hats, suede platforms, jacket dresses. There's cotton and wool, leather and crêpe—and maybe later, gowns inspired by motel towels.

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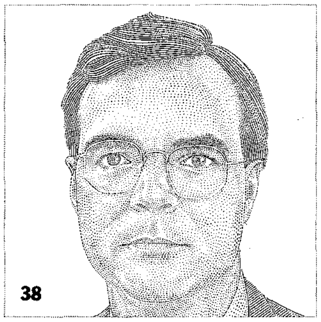

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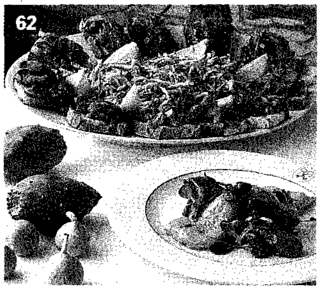

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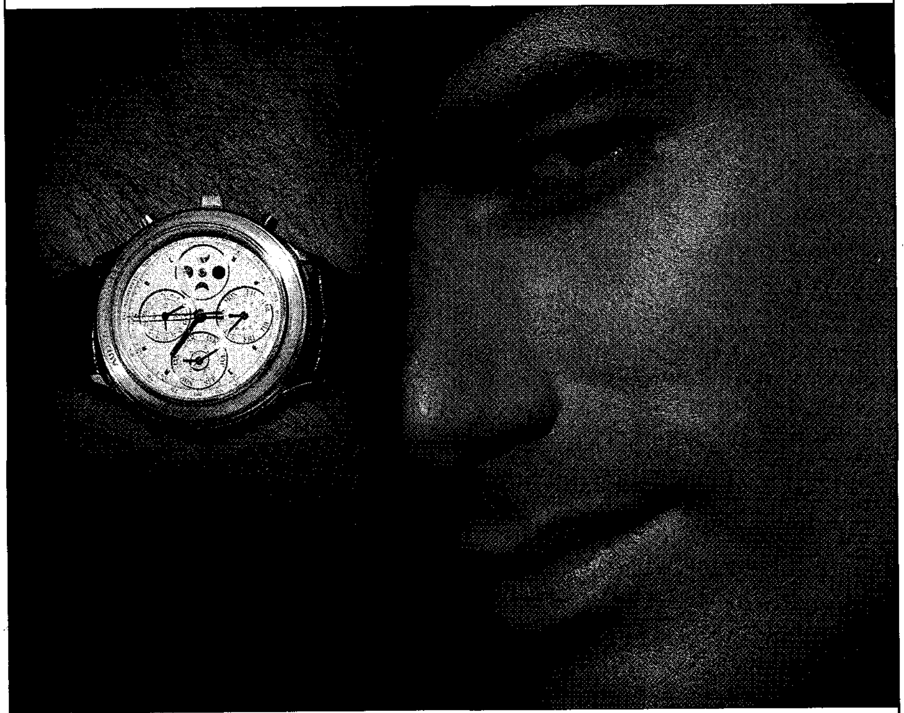

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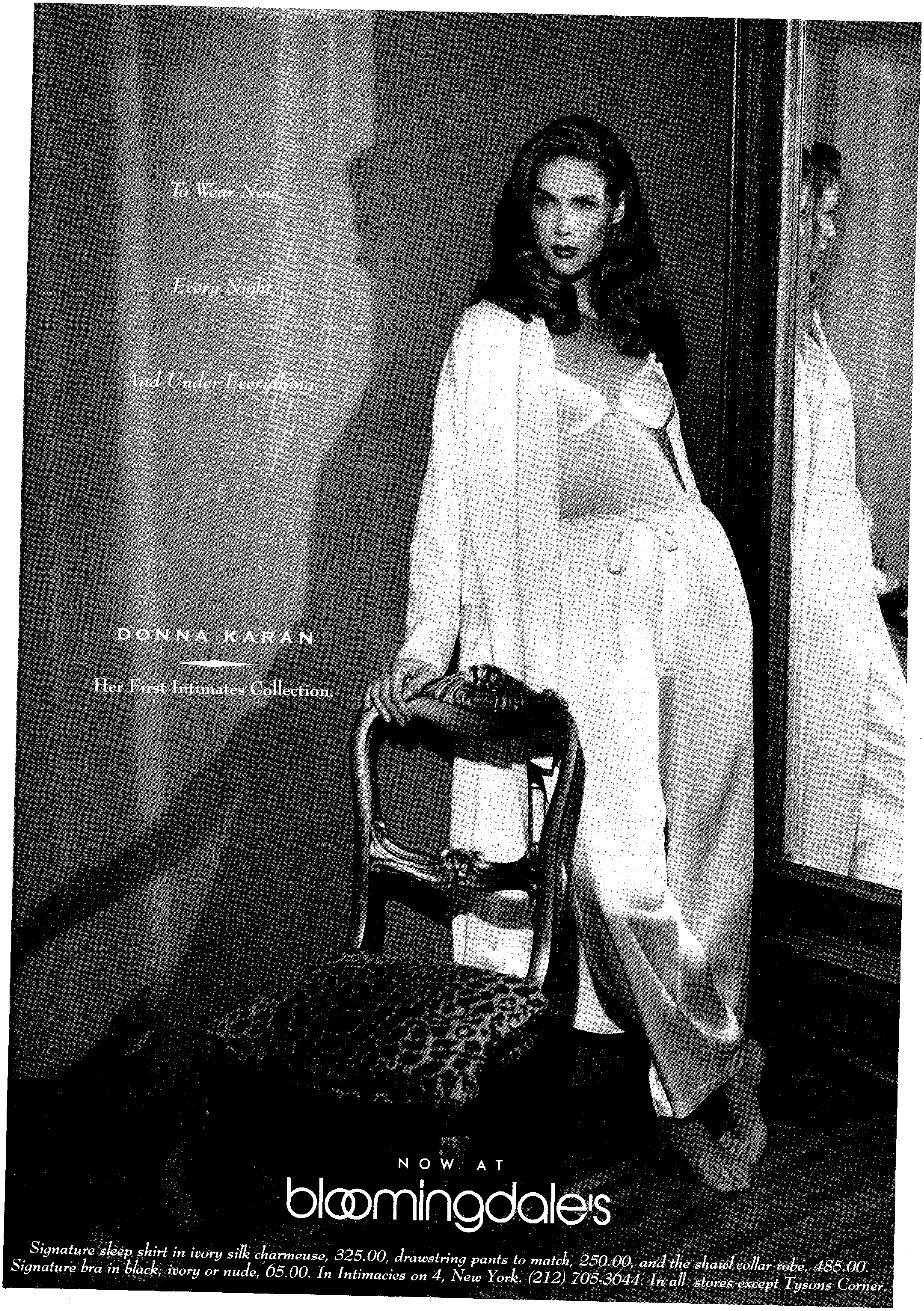
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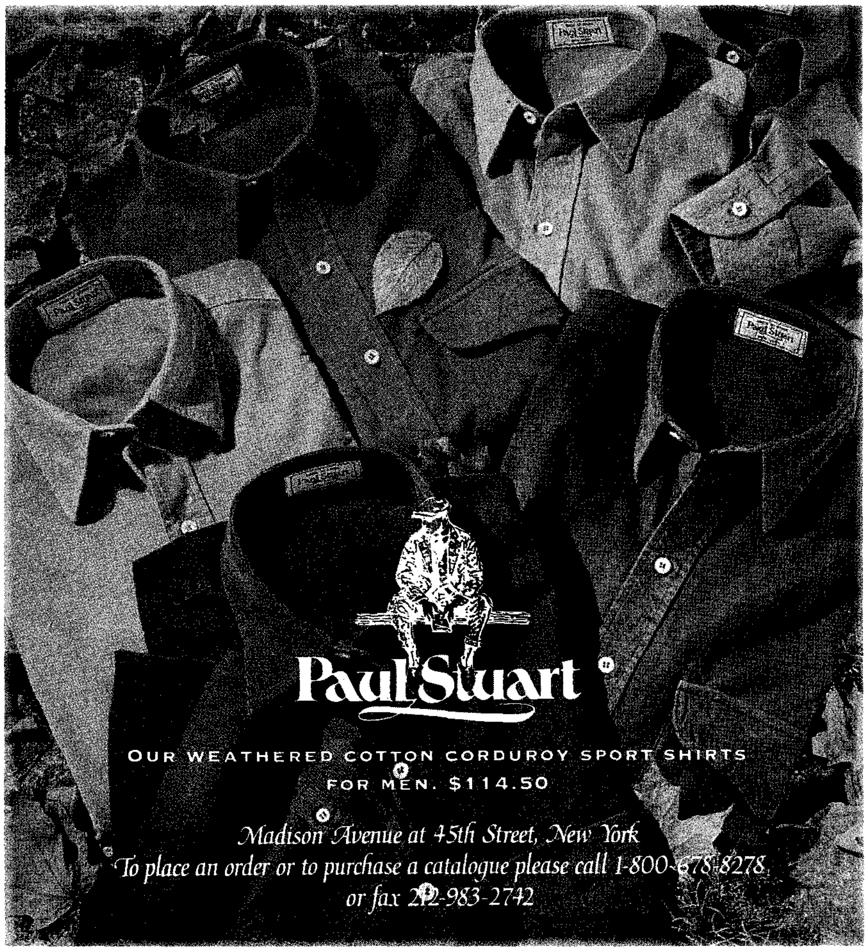
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LETTERS

Knock on Woody

THE MESS THAT WOODY ALLEN HAS CREATED is perhaps the ultimate retribution for the denigration of Jewish family life and tradition found in so many of his films ["Everything You Always Wanted to Know About Woody and Mia (But Were Afraid to Ask)," by Phoebe Hoban, September 21].

Frederick L. Kotkin
Milpitas, Calif.

I DO NOT UNDERSTAND WHY PHOEBE HOBAN wasted time in her article referring to four of Woody Allen's films that touch on child molestation, seemingly in an attempt to prove that this taboo is one of his fantasies. If it were true that works of fiction were the vehicles for the creators' fantasies, then wouldn't all of the great filmmakers and writers be under suspicion for the most heinous of crimes?

India Dello Strologo
Wayne, Pa.

IN REFERENCE TO PHOEBE HOBAN'S COVER story about Woody Allen and Mia Farrow, it was I, not Michael Caine, who introduced Farrow to Allen. Mia joined me and a group that included Michael and Shakira Caine, Mick Jagger, and Jerry Hall at Elaine's after her Broadway performance in *Romantic Comedy*. I got up and brought Woody—whom I have known for years—to the table and introduced him to Mia, as she had told me that she wanted to meet him. Eric Lax, the author of the Vintage Books biography of Woody Allen, who initially printed the mistake, has made this correction in the next printing of the book.

Robert Zarem
Manhattan

Questionable Taste

A QUESTION THAT RAN IN JIM MULLEN'S LIST of "Twenty Questions" ["Fast Track," August 24]—"Isn't it great the way everyone in Sarajevo wears Comme des Garçons?"—is the cruelest and most repulsive line ever published in the reputable press. While the whole world has been

Competition 747

The instructions for Competition 747 [October 5] should have read: "Above, greeting cards for odd occasions. Competitors are invited to do their worst. One per greeter, please." *New York* regrets the printing error. The deadline for entries will be extended to October 23.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

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taken aback by the horrors taking place in Sarajevo—with people being slaughtered daily, their houses blown up, and rampant starvation—Mullen's comment is an insult to humanity.

D. Maurer
Manhattan

The Golf War

IF YOU EVER WONDER WHAT'S WRONG WITH America, all you need to do is read the letters to the editor that have been printed recently in response to Lawrence Graham's story "Invisible Man" [August 17]. Instead of applauding him for making us more aware of the bigotry and small-mindedness of country clubs, people instead choose to attack his accomplishments and personality. It boggles my mind that anyone can defend the practices of the Greenwich Country Club.

Mindy Mailman
Chicago, Ill.

A LONGTIME *New York* MAGAZINE SUBscriber and reader, I have seen the horrors and tragedies of this town laid bare by the bright light of incisive journalism. However, I was never as deeply shocked by a *New York* article as I was by Lawrence Graham's exposé. With mouth agape, I found myself thinking, aloud at times, Such bias, such condescension, such contempt, such baseless displays of self-declared superiority . . . and the attitude of the club members was pretty poor, too. At least you had the good taste not to title the article "Guess Who's Bringing My Dinner."

Scott Claman
Manhattan

I'D LIKE TO ADVISE LAWRENCE GRAHAM THAT his treatment at the hands of the elite is not solely a black or Hispanic problem.

I am white, and for five years I worked as a busboy and waiter at an "exclusive" (as members liked to say) Jewish country club. I was constantly bombarded with insults in both English and Yiddish. Proclamations of "filthy Gentile," "boy," "idiot," "goyim," "schmuck," and "stupid *shiksa*" were often directed at me and other members of the staff. Threatening me with bodily harm for not serving water during a state-declared water shortage was quite popular.

The club forced the staff to work twelve-hour shifts with no break, park their cars 400 yards from the dining area, and enter from the rear of the building. Being videotaped during work *and* break hours was the norm. Also, one could never remove one's bow tie or jacket in the presence of a member or when walking to or from one's car.

Perhaps my finest moment came during a casual conversation, when a female member belittled my middle-class family for not having sent me away to camp for the summer, instead letting me clean other people's silverware.

John J. Egan Jr.
Stony Point, N.Y.

AFTER READING THE LAWRENCE GRAHAM cover story and seeing the September 14 cover featuring Spike Lee wearing a baseball cap with STAY BLACK printed on it, I wonder how people would feel if your cover portrayed a Caucasian with a baseball cap declaring STAY WHITE. I can't see any magazine having the gumption to run such a photo, nor do I think anybody in the media would praise the wearer of the cap as a hero (as they are doing with Graham and Lee).

Stacia Manzo
Holmdel, N.J.

LAWRENCE GRAHAM IS A BRIGHT YOUNG MAN with an educational and occupational background not enjoyed by 99.5 percent of our citizens. He criticizes the actors from the wings even as he admits he wants to be onstage himself. Is he demeaning the girl of his dreams as a defense against potential rejection? Certainly he is wrong when he writes, "Clubs are set on excluding people *like me*" (italics mine), though he may have inadvertently identified himself as one who would not be welcome in most salons.

Clubs are unique institutions, each with its own history, orientation, and tempo, often enigmatic to all but their own. By definition, clubs are a reflection of the social experiences of their members rather than arbiters of society. Club members are sensitive to changes in our culture and in the world of work; we see that in their changing profiles. Given a choice, most club members make their social decisions on the basis of such characteristics as congeniality and reputation, not immutable characteristics like skin color.

Gerard F. Hurley
Executive vice-president
National Club Association
Washington, D.C.

To Pay or Not to Pay

JOHN SIMON WENT BEYOND THE PALE OF ACceptable critical condescension in his review of *The Comedy of Errors* ["Theater: Farceurs, Old and New," August 31] when he insulted the audience, which was thoroughly enjoying the show. Simon wrote that "the park audience, paying no money . . . roared with glee . . . free tickets apparently guaranteeing heads free of thought." Well, that audience of devoted Shakespeare fans had to wait in line more than four hours to get those free tickets. But isn't it true that Simon himself does not pay for tickets to shows he regularly reviews? Under his reasoning, his reviews may be similarly "free of thought."

Daniel B. Rubock
Manhattan

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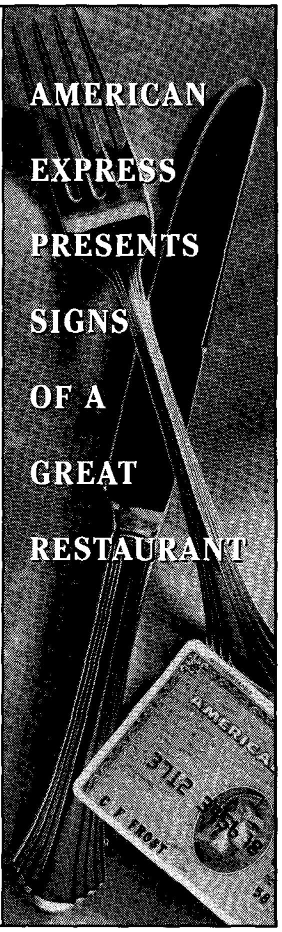

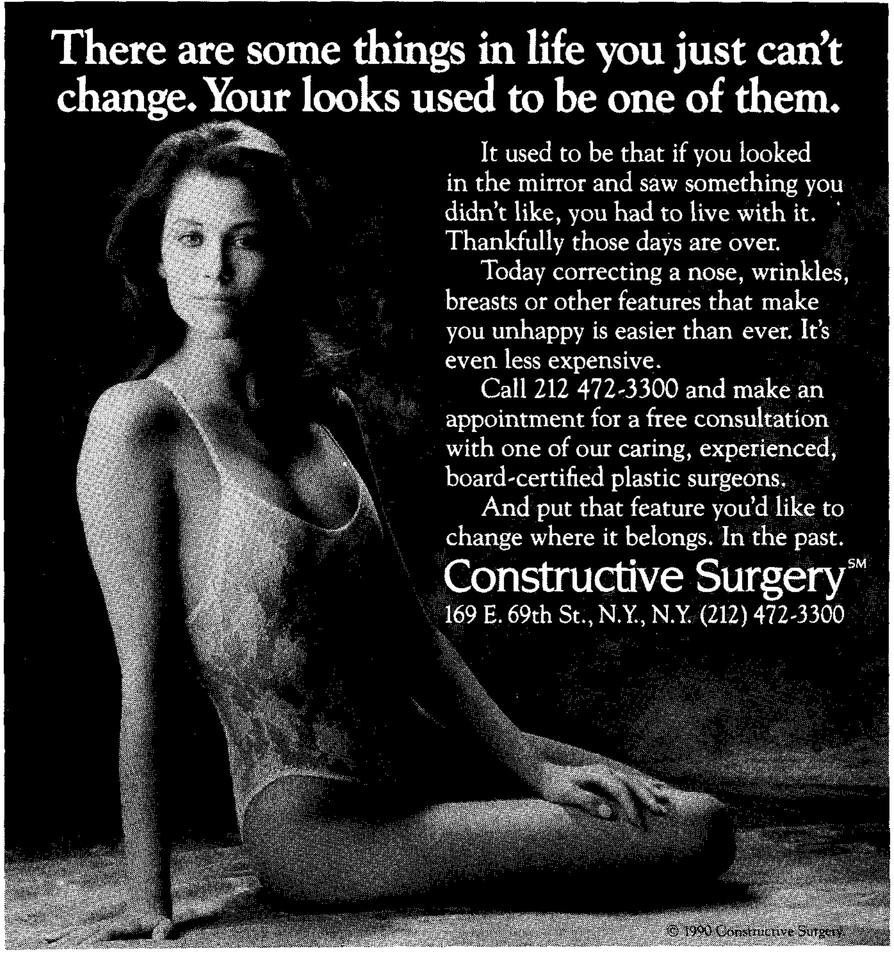
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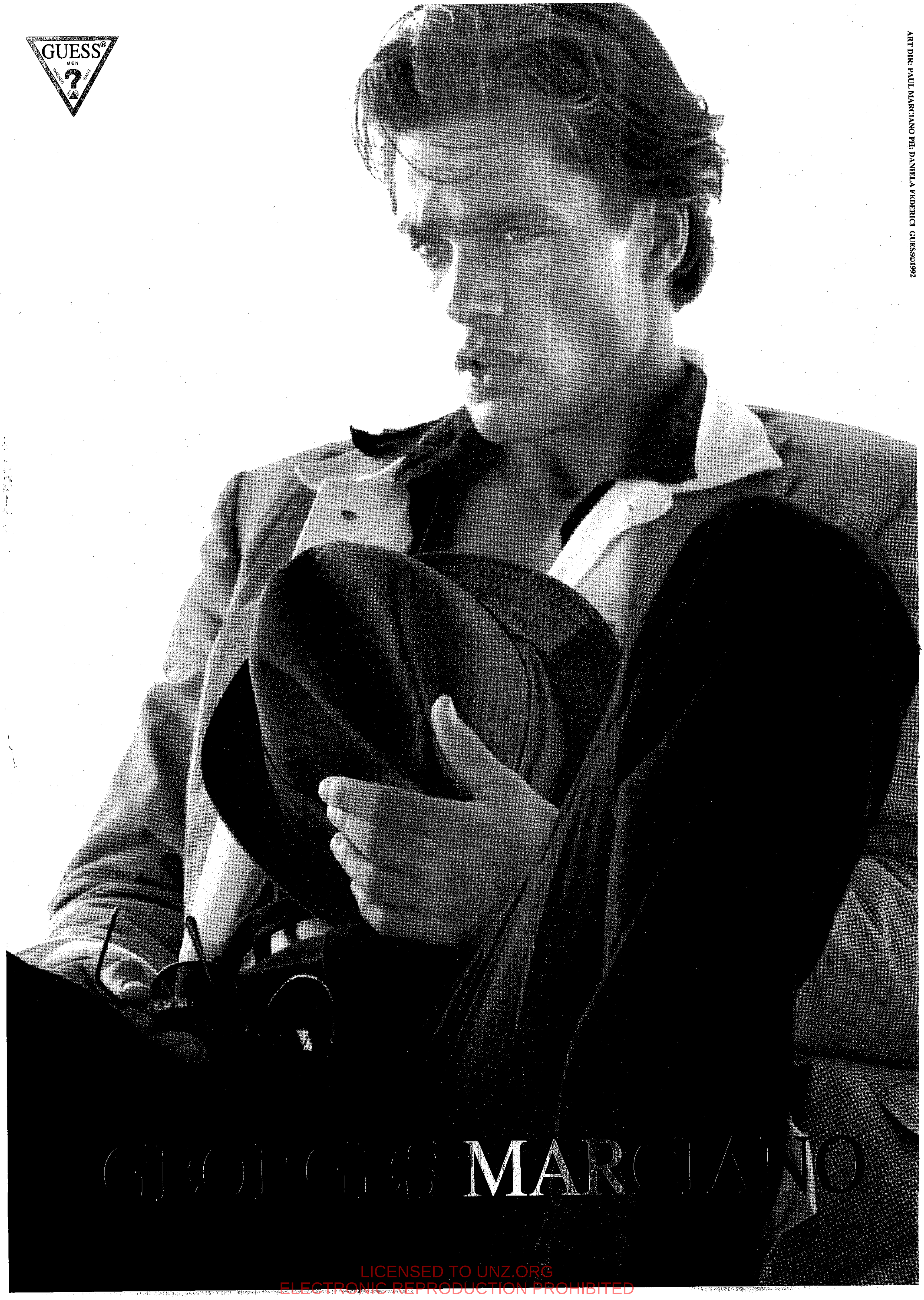
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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

SMEAR CAMPAIGN...JOSE, CAN WE SEE?...A NAME IN LIGHTS—AGAIN...CABINET FEVER

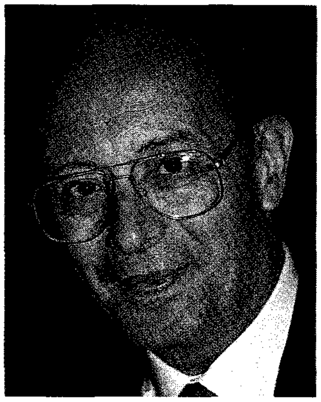
ABRAMS V. D'AMATO: A ROMAN COLISEUM?

Robert Abrams may want to brace himself for more charges that he's anti-Italian. A source says Al D'Amato—whom Abrams is opposing for a U.S. Senate seat—is keeping a close eye on a dispute between the City University of New York and the John D. Calandra Italian-American Institute. Abrams's office is heading up the case for CUNY, which is involved in a dispute over its hiring practices and proposed changes in its Italian-American institute.

A source says D'Amato's office "has taken a great interest" in the case and has someone closely monitoring it. "D'Amato intends to make the case a major, major issue in his fight with Abrams," says the source. "He thinks that with this, plus all the questions about [Geraldine] Ferraro's finances, he can make an effective argument that Abrams is attacking him only because he's Italian."

Under state law, Abrams is required to take CUNY's case, says his spokesman.

A D'Amato spokeswoman says the senator is interested in the case because of the issues it raises, and not for political reasons.



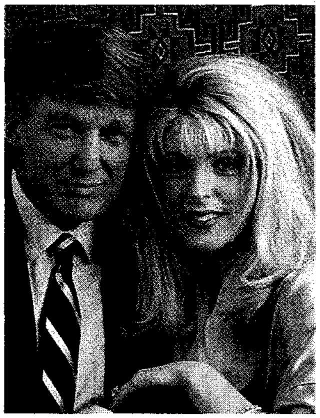
AL D'AMATO

TRUMP-O-MANIA ON THE GREAT WHITE WAY

Get ready for *Donald Trump: The Musical.* The developer—who has his name on condominiums, casinos, books, and a board game—may become the subject of a Broadway show.

When Trump's girlfriend, Marla Maples, joined *The Will Rogers Follies,* ticket sales increased—largely because of the onslaught of publicity. Among those impressed by the reaction was Pierre Cossette, one of the producers of *Will Rogers,* who now says he hopes to develop a musical based on the life of Trump.

"It would be a real, real crazy musical, light and frothy, with dancing girls and lavish sets, sort of a Ziegfeld-type production," says Cossette, who also produces the Grammy shows and who's been talking with Trump about buying his story. "I haven't decided exactly what it will be, but we're going to do something. Trump is a natural because he's a bigger-than-life person." Cossette says he doesn't have "the slightest idea" if there will be a role for Maples.



DONALD TRUMP AND MARLA MAPLES

TARNOFF TALKED UP TO STEER STATE

A dark horse is in the running for secretary of State. Sources say that Peter Tarnoff, the president of the Council on Foreign Relations and the former executive secretary of the State Department, is on Bill Clinton's short list for the position. "Well, I'm flattered to be mentioned," says Tarnoff, who adds that he's heard the talk. He downplays it, however, putting his money on former deputy secretary of State Warren Christopher, who headed up Clinton's vice-presidential-search team. "Warren Christopher would be a splendid selection."

Would Tarnoff be interested if the job were offered to him? Says Tarnoff, "It's very difficult for me to say. It's only in the realm of speculation."

JOSE CANSECO MAY MAKE DANDY YANKEE

The New York Yankees may have their eye on Jose Canseco again. A couple of years ago, the Bronx Bombers were said to be interested in hiring the power hitter, who was recently traded to the Texas Rangers for three players.

"It's a surprising move, but it's the sort of grandstand play that George Steinbrenner [who is rumored to be returning as owner of the Yankees on March 1] is famous for," says one source, who adds that "the Boss" would have to pay "a fortune" to woo Canseco to New York. "But as George loves to say, a star like that would put 'fannies in the seats.' "

Spokesmen for the Yankees and for Canseco had no comment.

ASSOCIATE: JAN GELMAN

THEY IMAGINE OWNING IMAGINE

Ron Howard can only imagine the future of his production company.

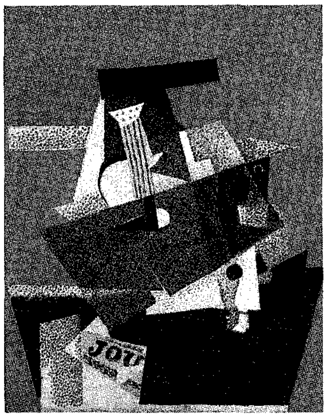
Howard and his partner, Brian Grazer, recently signed an eighteen-movie deal with Universal Pictures. Universal had also expressed interest in financing a buy-out of Howard and Grazer's Imagine Films Entertainment, which has produced such pictures as *Kindergarten Cop, Far and Away,* and *Backdraft.*

Universal's interest in the buy-out is cooling, says a source, who adds that two other bidders have emerged. The insider says both Miramax and New Line Cinema are looking into taking over Imagine. The buying price,

RON HOWARD

Photographs: top, Yann Gamblin/Outline; center, bottom, Adam Scull/Globe Photos (2).

HOWARD'S END?...NEW WORLD GALS...PUB HUBBUB...WRIT SNIT...A FASHION VICTIM



PICASSO'S *GUITARE ET JOURNAL* (1914)

BRET EASTON ELLIS

DIANA VREELAND

says the source, would be about $30 million. Mike Meltzer, Imagine's chief financial officer, wouldn't comment.

Miramax and New Line had no comment, either, and Universal didn't return calls.

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COLUMBUS LETTER ROCKS THE BOAT

Christopher Columbus was politically very incorrect when he "discovered" America. On the 500th anniversary of the voyager's arrival in the New World, a 1493 letter that Columbus composed as he sailed the ocean blue is going on the market. "These women moreover, do not occupy themselves with any of the work that properly belongs to their sex, for they use bows and arrows . . . ," Columbus wrote of fifteenth-century women in the New World. His letter will be auctioned next month by Christie's and is estimated to fetch $300,000 to $400,000. . . .

NEW YORKER NESTLES ITS KNEE-SLAPPERS

The New Yorker is famous for its cartoons, but when the weekly itself is the butt of jokes, it is not amused.

For the past few months, a newsletter—put out by the Citizens' Committee to Bring Humor Back to *The New Yorker* Cartoons or at Least Make Them Less Morose—has been sent to a small number of people, including some *New Yorker* writers and cartoonists. It reprints *New Yorker* cartoons along with side-by-side critiques by eight fictitious critics. Last month, *New Yorker* lawyers sent the newsletter a stern "cease and desist" letter. "This misappropriation constitutes a clear violation of *The New Yorker*'s copyright in the cartoons," reads the letter, "and may subject you to severe penalties under the Copyright Act including damages, payment of *The New Yorker*'s attorney's fees, and injunction."

"I wanted to write him back that 'cease and desist' is redundant," says Tim Cooney, who wrote the critiques. He says he'll stop publishing the newsletter and has sent a letter of his own to new editor Tina Brown. "I wanted to allow you to get off to a fair start," he wrote, "without having to support a bunch of lawyers who have . . . made a mountain out of a molehill."

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Also going on the block at Christie's in November is Dorothy and Richard Rodgers's art collection—including works by Picasso, Matisse, Renoir, Magritte, and Giacometti. Richard composed songs for such Broadway musicals as *Babes in Arms, South Pacific,* and *The King and I,* and Dorothy was an inventor and author. The work is estimated to bring more than $10 million.

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BRET AND BINKY, GILLIGAN AND BATMAN

ELLIS IS AN ISLAND: Bret Easton Ellis has some unkind words for his agent, the influential Amanda "Binky" Urban. "She's tough and she won't take any bulls--- from anyone," Ellis was quoted as saying in a recent *Elle* article. "[But] I wouldn't necessarily trust her opinion on my work. I wouldn't use her as a critic." Some publishing insiders were shocked by the comments, especially since Ellis's recent *American Psycho* was more of a marketing success than a critical success. The book, about an upwardly mobile murderous type, was canceled by Simon & Schuster, its original publisher, and picked up by Vintage. "What hubris," says one insider. "Ellis is lucky Binky isn't a critic, or she never would have shopped around *American Psycho.*" Ellis, who says the criticism wasn't directed at his agent, has harsh words for the biggest names in the business. "I wouldn't trust [Knopf and Vintage head] Sonny Mehta, [Simon & Schuster chief] Dick Snyder, [Knopf editor] Gary Fisketjon, [agent] Mort Janklow—I wouldn't trust any of them about my work," he says. "Their opinion plays no role in the creative process. . . . The only opinion is your own."

SIXTIES STUFF: More celebrity tell-alls are coming to market. Bob Denver, better known as Gilligan, is writing about life on the set with the castaways (as well as his earlier role as Maynard G. Krebs) in *Gilligan, Maynard, and Me,* to be brought out by Carol Publishing this spring. Batman, however, is still looking for a publisher. Adam West, who starred in the sixties television series, is shopping around his tell-all, *To the Batcave!*

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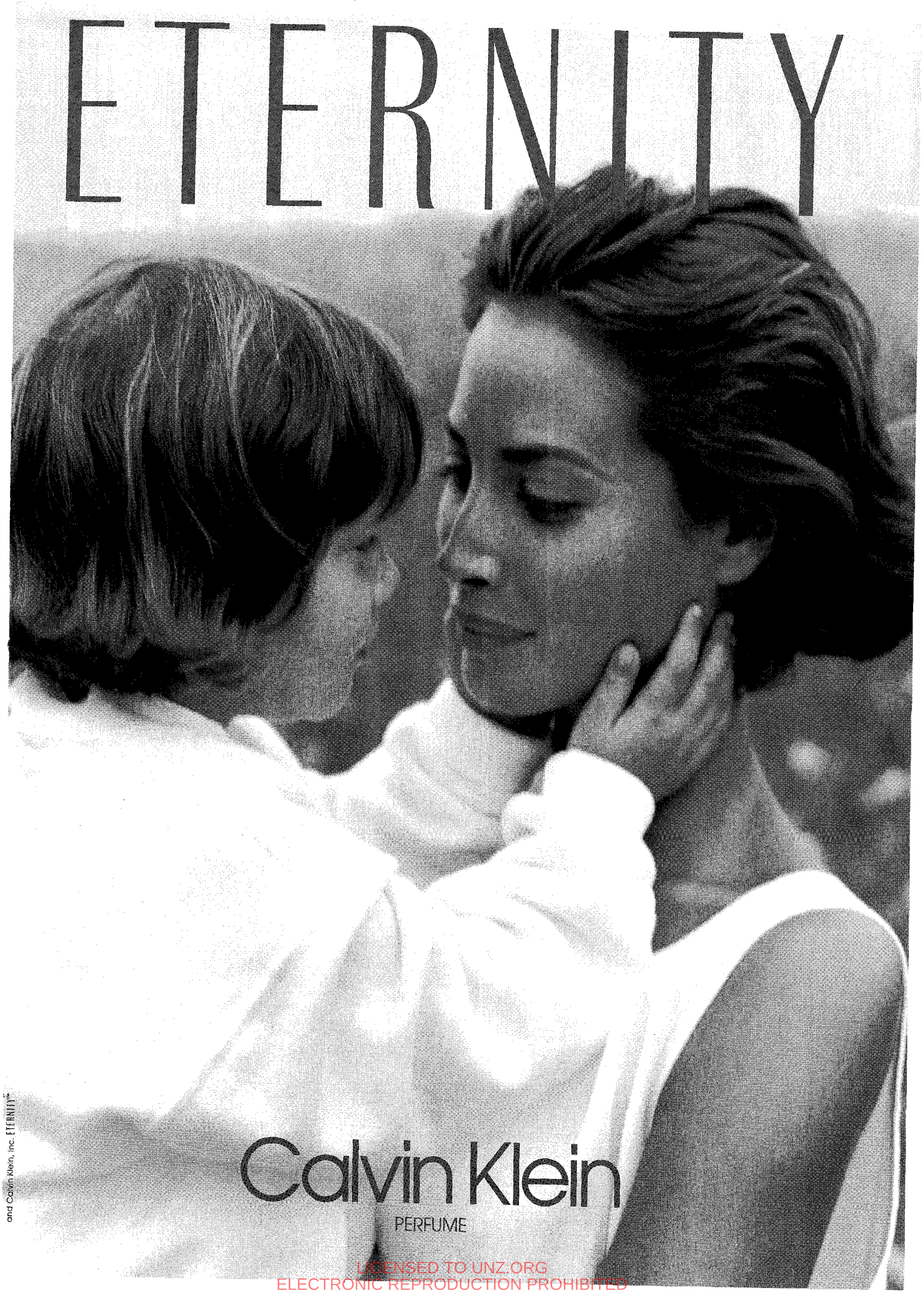
FASHION NOTES FROM ALL OVER

THE FILENE'S FILE: Bradlee's recently agreed to buy six of Alexander's former New York–area stores, and now the bankrupt Alexander's chain may be about to unload one of its Manhattan branches. Filene's Basement has expressed interest in taking over the lease for either the midtown or World Trade Center site owned by the department-store chain, which closed this year.

AN *A*, AN *E*, AN I.O.U.: How soon they forget. Diana Vreeland, the legendary fashion arbiter who died in 1989, donated several outfits to the show of Valentino couture currently at the 7th Regiment Armory. On the plaque next to a red satin evening outfit donated by Vreeland, her name is spelled "Diane." Says a spokeswoman for the show, "Those were done in Rome. Thank you for bringing it to our attention."

Photographs: top, courtesy of Christie's; center, Ulf Andersen/Gamma-Liaison; bottom, Ken Probst/Outline.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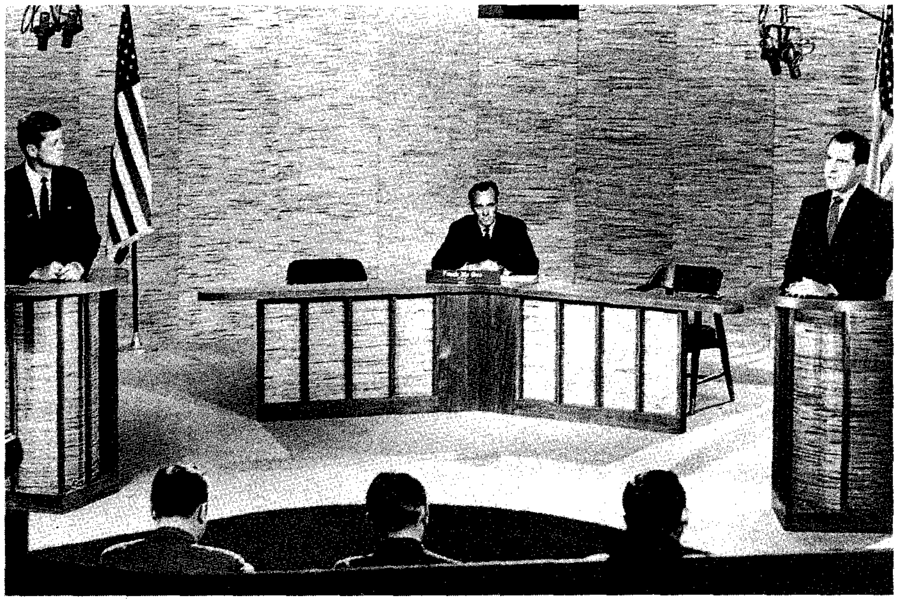

APPEARANCES COUNT: *One of the Kennedy-Nixon debates in 1960.*

THE DEBATE GAMBLE

FOR THE SECOND TIME IN A MONTH, DESPERATION has forced George Bush to resort to principled behavior. His best speech of the campaign, the lucid declaration of a conservative economic philosophy in Detroit, took place because his dismal poll ratings made him and Jim Baker realize he needed to explain what he stood for, as opposed to what he stood against.

Similarly, his call for four debates between himself and Bill Clinton and Ross Perot came only after the weeks of ferocious attacks on the Democrat—the distortions of his record as governor of Arkansas, the sneering references to draft dodging, the suggestions that he was a socialist and even a Bolshevik, the one veiled allusion to sexual appetite—had failed to create any movement in the polls. With nothing else to lose, George Bush decided to submit to what should be *the* central political ritual in a democracy, providing the citizens with an opportunity to hear the men who want to govern them discuss at length their own records, the problems facing the country, and how they intend to solve them.

The very boldness of Bush's proposal made it seem as if his previous reluctance to engage in debates controlled by a single moderator had all along been a ruse. Indeed, one theory circulating in Washington held that Jim Baker had orchestrated Bush's reluctance, the better to display the president's self-confidence and daring when he ultimately proposed even more debates than the bi-partisan commission had suggested. The theory is, of course, utterly implausible, but the fact that a variant of it was proposed even by William Safire testifies to the enduring fantasy of Baker's omniscience.

But it is true that Bush's fear of a single moderator who would enable Clinton to ask devastating follow-up questions has been exaggerated. The president simply preferred a format in which a neutral panel of journalists would pose embarrassing personal questions to Clinton, thus relieving Bush of the unpleasant task of raising them himself. It was the Clinton campaign, with its wildly successful chicken brigades (one chicken-suited man got into a Bush rally in Shreveport, Louisiana, which, like all Bush rallies, was screened for potential hecklers, by saying he represented the state's poultry growers' association), that created the image of a president afraid to stand up and defend his record in an open forum. "The Bush people were never panicky about Bush's performance," concedes a Democrat in Washington. "They would have worried about Reagan in that format, but they've known all along that Bush could handle himself."

Indeed, Bush and Baker are so confident that they have effectively bet the presidency on the debates. The proposed sessions make the remaining rallies, campaign swings, and even much of the political advertising largely irrelevant. Anything of note—from distorted charges to negative ads—that goes on around the debates will be thrashed out *in* the debates.

When the sessions begin, Bush will enjoy several advantages. The most obvious is that, with his regularly repeated "I'm no Oxford debater" comments—and the press's focus on his frequent malapropisms—he has succeeded in minimizing expectations for his performance. In fact, he is the more experienced debater and, if refreshed and focused, can answer virtually any question articulately.

Clinton's advantage in the upcoming debates is supposed to be due to his encyclopedic command of the issues. "He has more statistics than there are problems," Bush likes to joke. But Richard Nixon's superior mastery of the issues supposedly gave him an advantage in his debates with John Kennedy in 1960. Of course, while Nixon won the debates on the radio, he lost on television.

Clinton could do the same. The conventional wisdom holds that he needs the debates in order to achieve the equal stature with Bush that comes merely from appearing on the same stage as the president. But there could be an opposite effect: Clinton, purely in terms of appearance, might seem by contrast less presidential than Bush. In question-and-answer formats, Clinton tends to adopt a style that is so polite, so patient and respectful, that it verges on dreaminess. And while he hopes to project youthful vigor, Clinton's seamless, fleshy face and blow-dried-looking-even-though-it's-natural hair may provide, when contrasted with Bush's lean, lined features, the objective correlative for the inexperience and potentially dangerous eagerness to please that are the Democratic candidate's biggest liabilities.

Bush's willingness to debate Ross Perot as well as Clinton is nothing less than a godsend for the tiny billionaire. The enthusiastic reaction to Perot's putative candidacy last spring could be seen as the triumph of hope over cynicism. His re-entry into the race last week—replete with his irritating real-folks references to Wal-Mart and Home Depot and measuring twice and cutting once and where the rubber meets the road—was the single most cynical, and moronic, charade of the entire campaign. After summoning his state coordinators to Dallas to listen to delegations from the two major parties, Perot sent them home to conduct completely unscientific polls of the volunteers (to whom Perot idiotically kept proclaiming he belonged) that would supposedly determine whether he should run. It was a sort of Potemkin nomination, not unlike

Photograph by AP/Wide World.

the ones by which the Soviets used to anoint their officials. "The people want a new political climate where the system does not attract ego-driven, power-hungry people," Perot explained, stunningly oblivious to the irony of this comment, during his "acceptance" speech.

Until Bush made his debate proposals, no one within the Perot camp seemed to have much of an idea of what to do once Perot finally announced. Perot himself claimed to have a secret "game plan," but that seemed to consist of little more than a vague intention of buying network airtime for the cheap commercials some of his supporters produced last summer. An actual state-by-state electoral strategy apparently wasn't even under consideration. "It's an unusual way of doing things, but there's nothing usual about this dude," Samuel Johnson, a Perot supporter from Fresno who was in Dallas last week, told me outside the hotel ballroom where the state coordinators were meeting.

Now that it looks as though he will participate in the debates, Perot can shelve his advertising plans, or at least dial them back to almost nothing, and save himself the additional $70 million he might have had to lay out to conduct the "world-class campaign" he still promises his volunteers. Instead, for the $20 million or so that he has spent so far, the self-aggrandizing computer salesman, who has not conducted any meaningful campaign, who has avoided the sort of rigorous public scrutiny candidates normally endure, and whose own following has largely melted away, will be able to share the national stage with the two *real* candidates.

"Run, Ross, run, and let the chips fall where they may," Jack Kemp told the Perot state coordinators last week in Dallas, yet another sign of his increasing rebelliousness. As Kemp seemed to acknowledge, Perot's involvement in the debates should ultimately help Clinton, for while he can hector the two real candidates self-righteously about the inadequacies of their deficit-reduction programs, the topic inevitably evokes Republican fiscal mismanagement.

But when the election draws near, don't be surprised if Perot once again withdraws and, while leaning toward Clinton, urges his supporters to vote for whichever of the two candidates they find more palatable. That way, Perot can claim victory for having forced Bush and Clinton to focus on "the issues." He can also avoid both the charge that he is disrupting the process by denying any candidate an outright victory—the pretext he used when dropping out in July—and the humiliation of coming in a distant third. Finally, he can claim that whatever residual protest vote he gets despite his withdrawal testifies to the strength of his ideas. And once again, he will be able to win without having to play the game. ■

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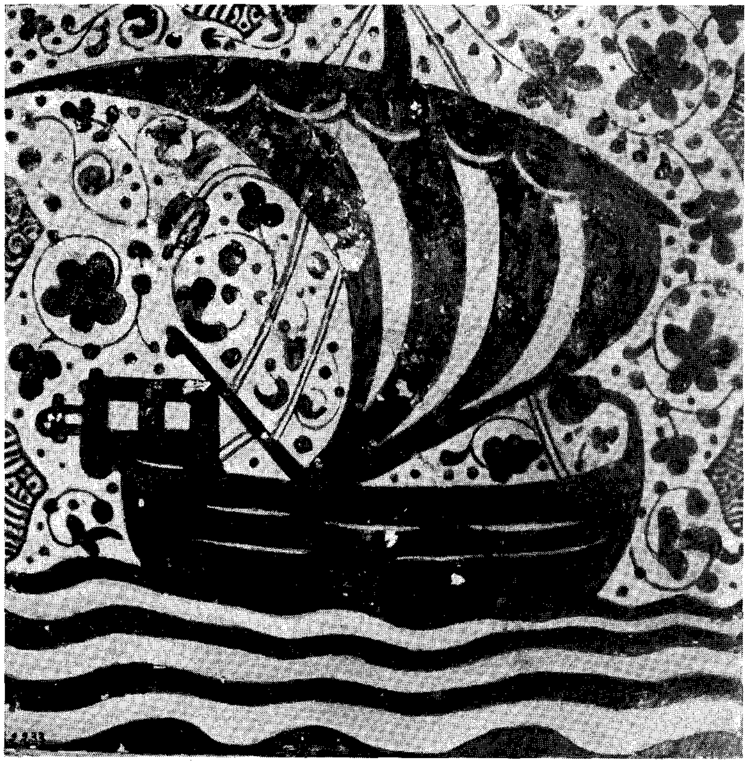

Glazed Tile with Sailing Boat, fifteenth-century.

Christopher Columbus and the Spanish Exploration of the Indies

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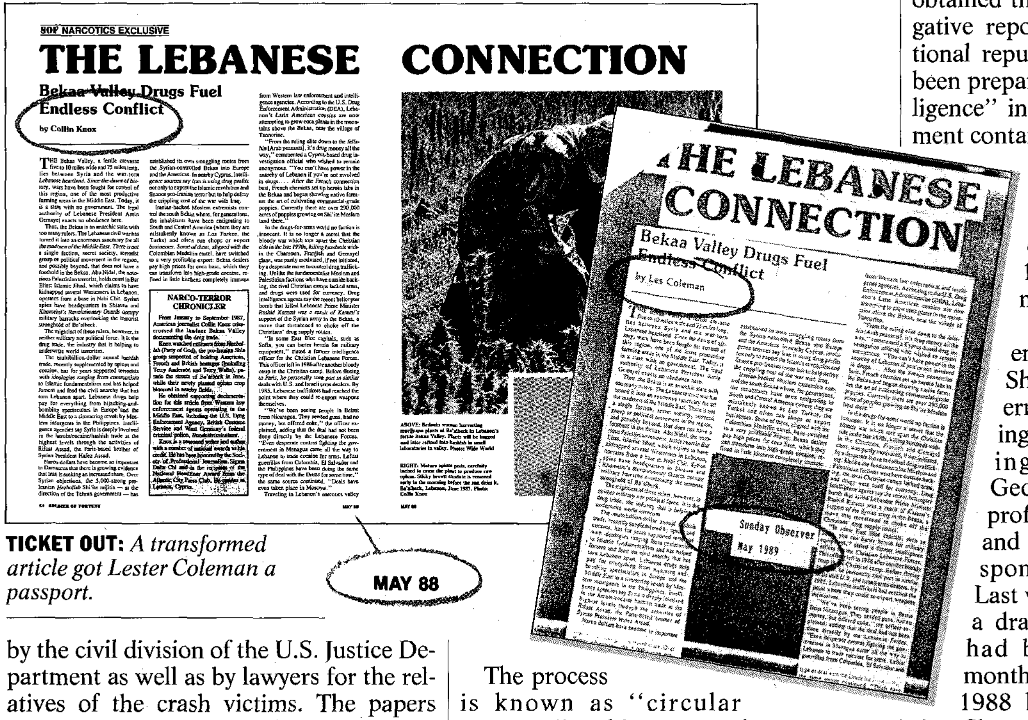
The Bottom Line/Christopher Byron

SKY WRITING

MORE PAN AM 103 REVELATIONS

THE SCANDAL OF PAN AM FLIGHT 103 WON'T go away. For more than a month, I have been reporting how lawyers for a New York insurance company entangled themselves with two fast-talking phonies, Lester Coleman and Juval Aviv, who hoodwinked the media with a bogus story about the bombing of Pan Am 103. Now there is more to report regarding this scandal, which wound up duping a large number of media outlets into believing that a group of U.S. intelligence agents helped smuggle a bomb aboard the doomed plane. The new developments:



SOF NARCOTICS EXCLUSIVE

THE LEBANESE CONNECTION

Bekaa Valley Drugs Fuel Endless Conflict

by Collin Knox

NARCO-TERROR CHRONICLE

THE LEBANESE CONNECTION

Bekaa Valley Drugs Fuel Endless Conflict

by Les Coleman

Sunday Observer

May 1989

MAY 88

TICKET OUT: *A transformed article got Lester Coleman a passport.*

□ More papers have been filed in court by the civil division of the U.S. Justice Department as well as by lawyers for the relatives of the crash victims. The papers zero in on Pan Am's use of various reporters to develop and promote its story.

□ A surprise document has been discovered in a Chicago court file. The document reveals that one of Pan Am's key "sources" in the affair—a failed journalist named Lester Coleman—perpetrated a fraud on a federal judge.

Both the government and the relatives of the crash victims are seeking fines that may run into the millions against Pan Am's defense team for its "bad faith" conduct of the case. Now, an allegation that Pan Am misused the press in the matter raises some sensitive issues. Nothing exists to indicate that any journalist acted improperly in reporting this story; the press simply got it wrong. Unfortunately, time and again, the sources of the wrong information have turned out to be agents or lawyers for Pan Am's insurer.

From the start of the case, Pan Am's lawyers appeared obsessed about secrecy and early in the proceedings asked that the case be put under a confidentiality order. Yet even as this was going on, Pan Am's lead lawyer in the case, James Shaughnessy, or some other person connected to his defense effort, was secretly meeting with various writers with whom they were sharing information. Some of these people then published stories about Pan Am 103, and Shaughnessy cited their stories in court papers as "evidence" that Pan Am's claims were true.

The process is known as "circular sourcing," and it seems to have permeated almost every aspect of Pan Am's claims. For example, in an April 1992 cover story on the downing of Flight 103, *Time* magazine published a photograph of a man it identified as a CIA "double agent." Shaughnessy made the photograph, which is actually of a janitor in Austell, Georgia, part of the court record—and that's where *Time* found it.

But how did *Time* authenticate the picture? The author of the *Time* story told me he got a confirming identification of the man in the picture from a television reporter named Scott Malone, who had also been working on Pan Am 103.

Malone won't comment publicly on the matter beyond acknowledging that he got an identical copy of the photograph more than a year earlier. Who gave it to him? Malone won't say. But one of his colleagues says Malone told *him* that he got the picture from none other than Shaughnessy.

Documents flowed the other way as well. For example, Malone acknowledges that he supplied Shaughnessy with an eleven-page typed manuscript on the bombing that he got from someone connected to "Lebanese intelligence." Malone says he was shocked to find that Shaughnessy thereafter entered this manuscript into the court record as evidence of U.S. complicity in the bombing. Shaughnessy's court papers reveal that he obtained the document "from an investigative reporter of national and international repute" who had told him it had been prepared by "Lebanese Forces Intelligence" in January 1989. But the document contains no authenticating markings and reads almost word-for-word like a draft version of the events described in an article that was published in July 1989 in the *Washingtonian* magazine.

That article, which was also entered into the court record by Shaughnessy as evidence of government complicity in the bombing, was co-written by two Washington, D.C., writers—a Georgetown University adjunct professor named Neil Livingstone and an ex-*Time* magazine correspondent named David Halevy. Last week, Livingstone told me that a draft of his and Halevy's article had been completed "within a month or two" of the December 1988 bombing—at just around the time Shaughnessy claims Malone told *him* the "intelligence report" was also written.

In short, what actually seems to have happened is this: At some point while he was covering Pan Am 103, Malone wound up with a draft of Livingstone and Halevy's narrative. Having been told by whoever gave it to him that the document was a Lebanese intelligence report, Malone passed the manuscript along to Shaughnessy. And Shaughnessy entered it into the Pan Am court record as proof of Pan Am's claims. The government's new court papers dismiss the document as nothing more than a worthless "media narrative."

When Pan Am's lawyers weren't relying on such doubtful evidence to make their case, they were using the two hustlers instead. Last week brought new information about one of them, Lester Coleman.

Coleman advanced himself into the Pan Am 103 affair in the summer of 1990 after being arrested on a passport-fraud charge. He fled the country and is now hiding out in Sweden, claiming political asylum. The Swedish Immigration Board has already turned down Coleman's application for a residency permit once, and although he is appealing the decision, the outcome doesn't look good for him. "He doesn't have the right reasons for a residency application in Sweden," says an Immigration Board spokesman. "We don't think that what he has said is enough."

The U.S. government would clearly like to see Coleman returned for trial. The U.S. Attorney's office in Chicago says he is a fugitive, and sources say FBI agents have recently begun making inquiries.

If and when Coleman is returned to the U.S., he may find more than just passport-fraud charges awaiting him. That's because a document Coleman submitted to a Chicago federal judge in connection with his passport case reveals Coleman to have worked a fraud on the federal court.

Coleman's scam is to be found in papers he submitted to the court asking for the return of his passport on the grounds that he was an international journalist who needed to travel abroad to earn a living. To prove it, Coleman submitted as an exhibit a photocopy of an article with his name on it. The article had the handwritten name *Sunday Observer* on it, as well as the date "May 1989."

In reality, the document—an obvious attempt to suggest a story published in Britain's *Observer* newspaper—is nothing more than an altered photocopy of an article Coleman wrote under a pseudonym a year earlier for Colorado-based *Soldier of Fortune* magazine. The plain purpose of the fraud: to deceive the court into giving Coleman back his passport, which he used as soon as he got it to flee the country.

In an interview last week, Coleman said he had no idea how the story got into the court file, and implied it was all part of a government frame-up. But Coleman's court-appointed lawyer, Michael Deutsch, says Coleman himself provided the document for the court.

This is all obviously intensely embarrassing for Pan Am's lawyers and insurance officials, to say nothing of the writers who relied on and repeated their claims. Thanks to them, there are undoubtedly millions of people all over the world who now erroneously believe that the U.S. government was implicated in the mass murder of American citizens over Lockerbie, Scotland, on the evening of December 21, 1988. Now, at last, the truth of how this false story got going is beginning to trickle forth. ■

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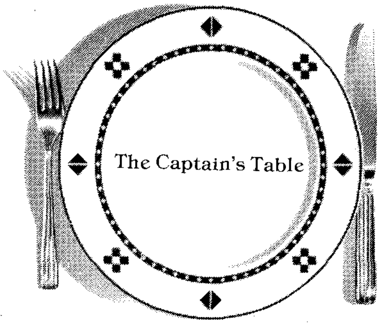

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DISCY BUSINESS

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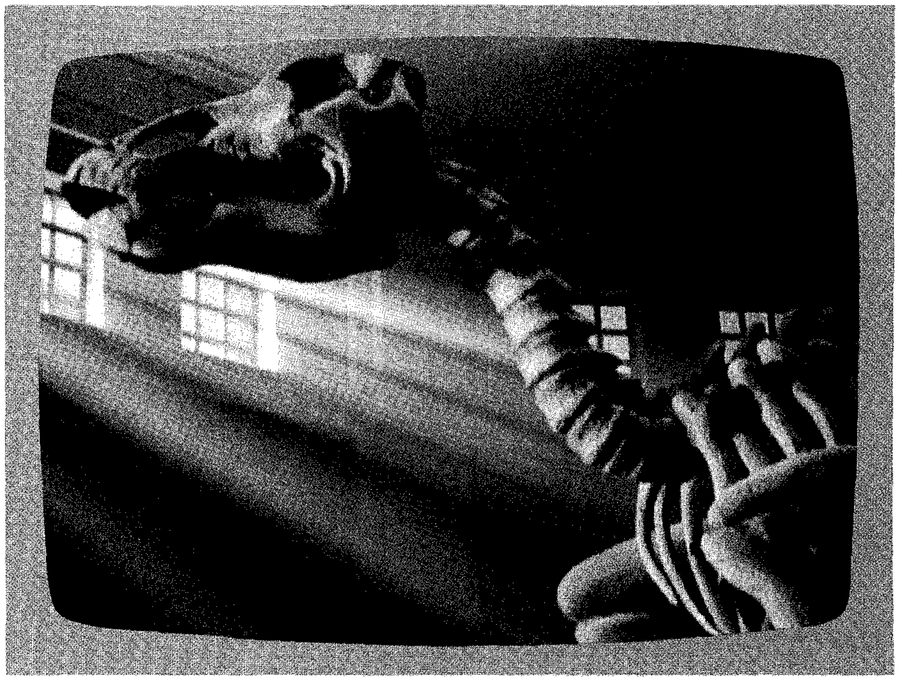


SPECIAL EFFECTS: *“Morphing” in a TV spot for CD–I.*

I AM A LOW-TECH PERSON, AMONG THE FEW people in America to still own a record player. So when I heard that the new Compact Disc–Interactive, or CD–I, heralded the end of TV as a passive medium, my first impulse was to hide under the pillow. My second was to leap over years of techno-naïveté and land at the latest technology.

Philips, which conceived the compact disc more than a decade ago, has invented the technology that will show up in its new CD–I (Philips is calling it the “the Imagination Machine”), as well as in those of many other companies. Ultimately, the CD–I should replace current CD players, and the new disc programming should supplant the standard-issue discs. Philips has also devised better-sounding digital compact cassettes (DCC) and players. (Existing compact discs and cassettes will work with the new machines.) Philips’s innovation makes a CD more than an aural experience—it’s a visual and participatory one.

Wielding a plastic control stick, I take a CD–I trip along Sesame Street, stopping in at Bert and Ernie’s pad and dipping down dozens of passageways on the disc, orchestrating what I see and hear. I also test my skill on the second hole of the Jack Nicklaus PGA West course when I play the “ABC Sports Presents: the Palm Springs Open” disc. I meticulously select the club, angle, and speed of my swing, but it takes eight humiliating strokes—and a considerable number of gibes from “sportscasters”—to complete the 415-yard par-four hole in this make-believe turf. But at “Caesars World of Gambling,” I bet all my money and stick with a 13: The blackjack dealer busts.

By choice, Philips is not alone in this new arena. “Just like we did with compact discs, we made sure we had allies to make CD–I an industry standard,” says chief executive Donald Johnstone. (Philips gets a royalty for every compact disc and player sold, regardless of the brand.) Philips has licensed CD–I technology to Goldstar, Samsung, JVC, Yamaha, and Sony. Apple—which in July hired Gaston Bastiaens, who spearheaded the development of the CD at Philips—plans to develop similar technology and has aligned itself with Toshiba America to produce it. “In consumer electronics, it’s common for rivals to cross-deal,” says Paul Fredrickson, vice-president of interactive media systems at Philips. As for DCC, Philips has licensed that technology to Tandy, among others.

There are, of course, less friendly rivals. IBM has its own version of CD–I that works on a computer as well as a TV screen. Tandy has unveiled Video Information System, a home-entertainment device that will also be sold under the Zenith label. And last year, Commodore came out with a CD–I system that has virtually flown off the shelves.

“The hardware side of consumer electronics is notoriously competitive,” says Johnstone. Philips stock has sunk 34 percent since mid-June, due to lack of demand and price wars. (Prices often plummet soon after an innovation appears, as CD–I’s own experience demonstrates. When introduced a year ago, it cost $799. It’s now offered for as little as $599. Discs sell for $20 to $60, considerably more than ordinary CDs.) The $32-billion Dutch company, says Johnstone, hopes to “break even on the player and regain our investment on the software side with more of our profits in the future deriving from entertainment programming.” In this sense, Philips is becoming more like its competitor Sony.

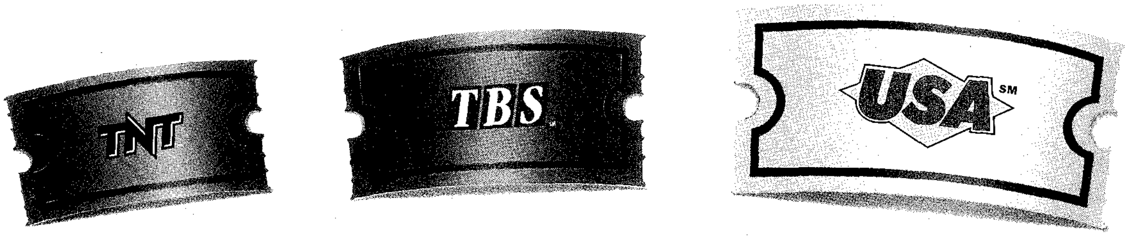
Indeed, glitzy, aggressive marketing helped Sony steal the show. Most people consider Sony the leader in consumer electronics, crediting it with inventions that are really Philips’s: the audiocassette and laser-video technology. Philips, founded in 1891 as a lighting company, was among the first to develop the tungsten-filament lamp, medical X-ray tube, fluorescent light, electron microscope, long-playing and stereo records, black-and-white TV, and electric shaver. Philips is dominant throughout Europe and sells under various labels in hundreds of countries.

Now the company recognizes the value of its heritage and how getting credit for it will help convince consumers that its CD–I will be the VCR of the twenty-first century. The company has embarked on its most vigorous and expansive U.S. marketing campaign ever. “In the past, Philips has been relatively marketing-shy,” admits Fredrickson. It plans to spend more than $25 million promoting CD–I this fall and another $5 million to introduce DCC. Record companies have committed themselves to releasing 500 titles in the new format.

Philips became a factor in America in 1974, when it bought the struggling Magnavox company. In 1988, it began advertising the Philips brand with high-end CD and videodisc players to “tweak freaks” or “propeller heads,” as the early enthusiasts were known. “One study shows that each of these experts influences the purchase decisions of up to seventeen people,” says Michael Keel, director of advertising at Philips. “It’s a marketer’s dream to introduce a brand with a significant new product. Most often you have to scratch your head to come up with a difference because so many products are parity ones.”

But launching truly different products could turn out to be a pipe dream. Whether you’re successful depends in part on persuading outside companies to create

NO EQUAL.


TNT
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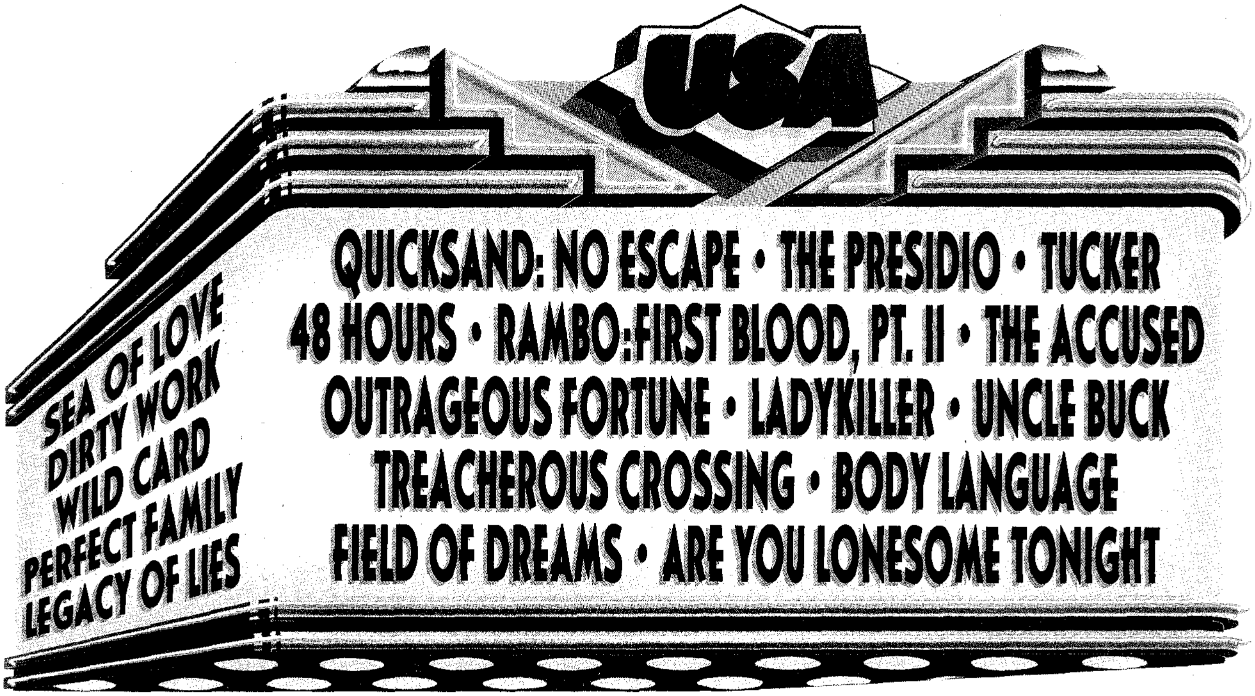

USA
QUICKSAND: NO ESCAPE • THE PRESIDIO • TUCKER
48 HOURS • RAMBO:FIRST BLOOD, PT. II • THE ACCUSED
OUTRAGEOUS FORTUNE • LADYKILLER • UNCLE BUCK
TREACHEROUS CROSSING • BODY LANGUAGE
FIELD OF DREAMS • ARE YOU LONESOME TONIGHT
SEA OF LOVE
DIRTY WORK
WILD CARD
PERFECT FAMILY
LEGACY OF LIES

It's no accident that USA is basic cable's prime time leader because USA's got the programming that television viewers line up for.

USA's prime time shined in July with the *three* top-rated basic cable movies: **Body Language**, a USA World Premiere Movie, **Sea of Love** and **Rambo: First Blood, Part II.**

Movies that deliver, combined with USA's original series and off-network favorites, keep the numbers climbing, with household ratings up 14% over one year ago. And with **Quantum Leap** landing on USA, the growth will continue by leaps and bounds!

The hottest prime time programming, the highest prime time numbers. That's why USA is the basic cable network with no equal.

USA NETWORK. THE LEADER IN PRIME TIME CABLE.

SOURCE: NHI BASIC CABLE RANKING REPORT, 6/29/92 THROUGH 7/26/92. JULY 1992–JULY 1991 USA NHI SPECIAL RATINGS REPORT.

Rhinoplasty. Featuring a better look.

The nose is the most prominent feature of our face, but for many people it is also the least favorite.

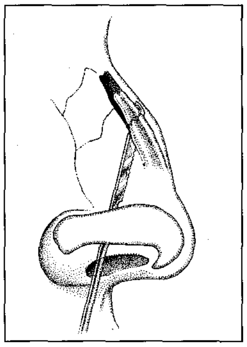
Whether your nose is long, the bridge or tip is too wide or drooping, or if you are just dissatisfied with the appearance of your nose, it is all easily corrected with cosmetic surgery.

Rhinoplasty is usually an outpatient procedure requiring only local anesthesia with mild sedation. A plaster splint is used to maintain the new shape. It is removed within five days. In fact, you will be able to return to work in about one week. Medical insurance may be applicable.

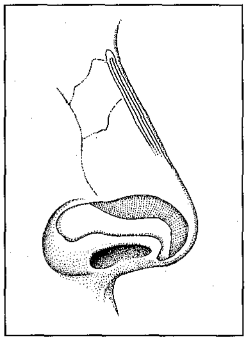
If you have been considering cosmetic surgery, and would like more information, call me at (212) 832-0770 to schedule an appointment for a complimentary consultation.

James J. Reardon MD
737 Park Avenue
New York, NY 10021

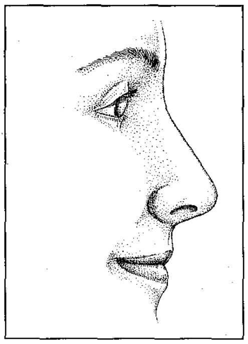
James J. Reardon M.D.



A large nose can be reshaped. The hump can be removed by means of an instrument inserted through the nostril. The excess bone is removed leaving a more attractive profile.



A broad or long nasal tip is narrowed and shortened by sculpting the cartilage around the tip of the nose. Shown here by the shaded area. No external incision is needed.



The result is a more pleasant facial appearance. The nose is more attractive and has a natural look in proportion to the face.

LUNCH
DINNER
SUPPER

SATURDAY
FEIJOADA

BANANA CAFÉ

111 East 22nd Street, N.Y.C. 212-995-8500

programming and on educating consumers to the product's benefits. "Even calling it the Imagination Machine is designed to make the product more mainstream and accessible," notes Johnstone. "Because it's a brand-new thing, we wrestled with the best way to get people to understand it," says Tom Cotton, management representative at Backer Spielvogel Bates, the ad agency for both CD–I and DCC.

The agency orchestrated "an all-round assault," says Cotton. "We couldn't just throw the campaign on the air." But TV spots are, of course, part of the weaponry. Starting this week, ads will run in "big event" programs, such as the World Series. Print and TV ads for CD–I will use the "Capture the Experience" theme. THIS GOES IN HERE, announces one ad, showing the disc being inserted. On the facing page the words YOU COME OUT HERE show the viewer "interacting" with what's on the screen. Another ad beckons with NOW YOU CAN HOLD SOME OF THE WORLD'S MOST AMAZING EXPERIENCES IN THE PALM OF YOUR HAND.

Four commercials, produced by special-effects wizard R/Greenberg Associates, show an object, maybe a dinosaur skeleton or pinball machine, "morphing"—that is, transforming—into a silvery liquid blob that becomes a compact disc you can experience "whenever you want in your living room." Dramatic spots for DCC show fish dancing to Handel's *Water Music* and spelling out DCC. These were created by Philips-owned Propaganda Films, which produced Michael Jackson's "Thriller" video.

Each commercial ends with the tag line "Another first from Philips." "Our goal is to get people to acknowledge Philips as the originator," says Bob Froelich, creative director at Backer Spielvogel Bates. "It's part of the way we can assure them that in a world in transition, this is the latest technology, and it's here to stay."

Philips's prime target for CD–I is 35- to 54-year-old college-educated, professional men with household incomes of at least $50,000 and with children aged 2 to 11. The DCC is also targeted at younger audiophiles. "People may love the golf game, but the kids' programming justifies the purchase," says Cotton.

Philips, which invested an estimated $250 million in developing CD–I, expects it to sell modestly here the first year and then really take off in its second and third years—just as CDs and VCRs did. On the basis of responses from early buyers, the company predicts that CD–I usage will mostly replace TV-watching, which averages seven hours a day in American homes.

"In consumer electronics, he who invents wins," says Johnstone, "but successful invention depends on responsible evolution. Many consumers have big collections of analog cassettes that they don't want to trash; our machine can play them as well as new tapes. Philips wants to make planned obsolescence obsolete." ■

ORIGINS

Well Off

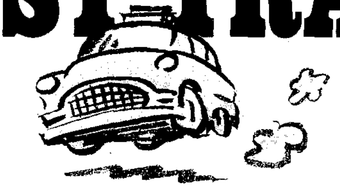
Fast and gentle
eye makeup remover

When what goes on must come off, it may seem like tugging is the only way to come clean. But tugging can rub eyes the wrong way, putting undue wear and tear on fragile skin. Nature's eye expert, soothing and calming Rose Damascena, protects tender skin while the gentlest cleansers work quickly and caringly to melt makeup without rubbing or redness. And there's absolutely no oily leave-behind, so eye color can go back on again, quick as a wink.

ORIGINS®
SKIN CARE · COLOR
SENSORY THERAPY®
OILS AND GELS

To find out where to experience Origins
call 1-800-ORIGINS.

FAST TRACK



EDITED BY CHRIS SMITH

BRIEF LIVES

Dressed to Thrill

L.A. style: Richard Tyler in his new townhouse.

IF YOU'RE wondering what Hollywood's biggest stars will be wearing this fall, just ask Richard Tyler.

"Julia Roberts, Susan Sarandon, and Tim Robbins all bought my suits to wear to the premiere of *Bob Roberts,*" Tyler says. "Kathleen Turner was in last week. And I'm doing some clothes for Madonna for her new movie. That's what's great about having a store in L.A.—we get that kind of clientele."

Now, having conquered the West Coast, Tyler, 43, takes on Seventh Avenue with the opening of a New York showroom. "I feel terribly confident that I'm making the right move," he says. "Being in Los Angeles is really isolating, and I felt if I wanted to do fashion in the proper way, I had to come to New York."

Tyler's tanned skin and long, tousled hair seem typically southern Californian. But his sophisticated, *Thin Man*–inspired clothing—crafted with extraordinary details like pinstripes made from silk thread—is hardly beachwear.

"I actually *think* my clothing is geared toward the New York customer more than the Los Angeles customer," he says. "There are real seasons here. It's so hard to sell overcoats when it's 110 degrees outside."

Tyler grew up on clothing in Sunshine, Australia: His mother, a costume designer for the Melbourne Ballet, put him to work as her apprentice when he was 9. He settled in Los Angeles in the mid-eighties and with the help of his wife to be, Lisa Trafficante, a former actress, and her sister, Michelle, a film producer, opened Tyler Trafficante on Beverly Boulevard. Tyler's custom-made items, like a sleek black viscose double-breasted jacket ($1,825) and a floor-length silk coatdress ($3,000), have turned Anjelica Huston and Ringo Starr into regular clients. He even designed Demi Moore's birthday suit for the cover of *Vanity Fair.*

In New York, Tyler chose a charming Murray Hill townhouse where he and the Trafficante sisters can work, live, show his collections, entertain, and even barbecue in the backyard.

So will Demi and the others flip if they need a fitting in a hurry and find that their designer is away in New York?

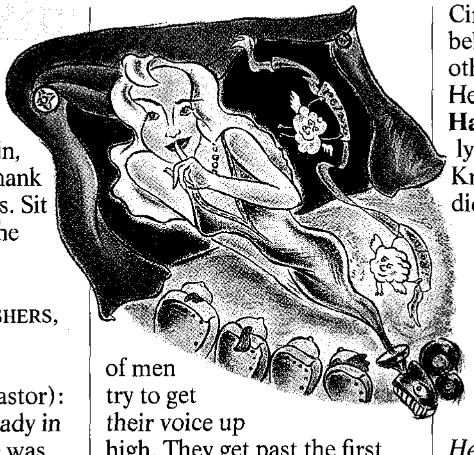
"Oh, no, Demi is so sweet—most of our clients are," Tyler says. "We don't have any nightmare celebrity stories that people would like to imagine."

He obviously hasn't been in New York long enough.

PATTY NASEY

DETAILS

LOEWS: THE MUSICAL



FADE IN.

Showtime at a Loews Theatre, Anyplace, N.Y.C. SCAN audience. MAN cracks filling on stale Jujyfruits, feigns blindness to passing Will Rogers Institute canister. YOUNG LOVERS quarrel over onscreen trivia question. Lights dim. ONSCREEN: As VOICE OF BEST BEHAVIOR urges no smoking, much eating, and cleanliness, animated refreshment containers dance and disappear. A hush: anticipation. Then, A SINGING FEMALE VOICE—high, thin, irritating, addictive: "Thank you for coming to Loews. Sit back and relax. En-joy the show!"

Cut to: Lobby, later. USHERS, full-face:

Usher #1 (Fernando Pastor): Yesterday we had this lady in here for *Hellraiser.* She was singing it before, during, and after the movie.

Usher #2 (Jose Garcia): A lot of men try to get their voice up high. They get past the first line, then they stop.

Cut to: STEWART HARNELL, president of Atlanta-based Cinema Concepts, the brain behind this and some 500 other such "policy trailers." He is SLICK but SYMPATHETIC.

Harnell: Yeah, I wrote the lyrics. My partner, Ron Kristy—he's in Nashville—did the music. His wife, Judith, sings it. Took us about 24 hours.

Dissolve to: LOEWS JINGLE MONTAGE. Friday night, downtown, NYU CROWD cheerfully drowns it out. . . . Much later, *Hellraiser* LADY roams the lobby, humming. . . . Saturday matinee, a DATELESS GUY starts, then stops, realizing: He's the only one singing.

TISH DURKIN

Photograph by Michael Goldman. Illustration by Sam Tomasello.

ART BEAT

It's a Jungle Out There

AS LUCK WOULD HAVE IT, Alexis Rockman had his epiphany early, in 1985, right after he finished at the School of Visual Arts. Only 23 and about to participate in a prestigious East Village group show, Rockman got halfway through a painting and froze.

"It was sort of abstract, but it was clearly a jar," he says. "I sat around for a month, looking at it and wondering what I was going to put in it. One night, I went out with a bunch of friends and we got smashed, and I took them back to my studio. One of them asked me what I was going to put in the jar, and before I could censor myself, I said, 'A frog.' It took me a couple of days, and then I realized, This is fine; you're allowed to put frogs in your work. What are you waiting for? Do it."

Since that time, Rockman has been putting frogs and every other imaginable (and imagined) species into his paintings, creepy-crawly works that bring to mind natural-history murals and the grotesqueries of Hieronymus Bosch, with a smattering of sci-fi. Rockman's latest—and largest—painting, *Evolution,* can be seen at Sperone Westwater gallery (121 Greene Street).

Measuring 96 by 288 inches and composed of four wood panels, *Evolution* has an obvious time-line configuration, beginning with microorganisms and moving up the ladder to more sophisticated creatures, but that's about the only predictable element in Rockman's humorous and gory panorama. In the foreground, there's an "arthropod island," home to shrimp, insects, arachnids, and crabs; in the sky, pterodactyls soar alongside a mallard duck. Movie buffs will recognize the "bat-rat spider" from *The Angry Red Planet.* "That thing in the corner, pulling the intestines out of the tapir, is from an H. R. Giger character design for *Alien,*" says Rockman, a surprisingly well adjusted lifelong New Yorker.

Naughty by nature: Alexis Rockman.

Befitting its title, *Evolution* also marks a turning point for Rockman. Since completing the painting on September 7, two days after his thirtieth birthday, Rockman has been working on a new series: paintings of outer space. "I'm so sick of atmosphere," he says—he spent six months on *Evolution,* rarely leaving his studio during the day for the last month. "Outer space is nice because it's simpler."

EDITH NEWHALL

ROCK AND ROLL

TELEVISION REPAIRED

TOM VERLAINE HAS A prediction. This week, as he prepares for the release of his first album with the band Television in fourteen years, Verlaine feels sure of one thing. "The record will fail, exactly like the others did," he says.

Commercially, maybe it will. Television—the outfit that helped kick-start the whole CBGB punk scene in the mid-seventies—saw its previous albums (1977's *Marquee Moon* and the next year's *Adventure*) flop at the cash register. Aesthetically, though, they loom large. With the intricate, syncopated guitars of Verlaine and Richard Lloyd fighting over a muscular rhythm section (bassist Fred Smith and drummer Billy Ficca), Television's virtuosity stood out in a world of punk minimalists. But the group's history was curt: By the end of the seventies, it was outta here.

Today, the foursome stonewall questions about their breakup and the reasons for a reunion. Rumors that the group split in the wake of a power struggle between Lloyd and Verlaine are jokingly dismissed. "We never fought," Lloyd says. "Except over socks." He's equally flip about his famous drug problem. "Not famous enough," Lloyd says.

Back in black: Ficca, Smith, Verlaine, Lloyd.

Talk of a reunion began two years ago, says band manager John Telfer, when Verlaine and Lloyd were free of solo contracts. The new record, simply titled *Television* (Capitol), sounds every bit as pure as the group's late-seventies work. Tracks such as "Call Mr. Lee" and "Shane, She Wrote This," find Verlaine's quicksilver vocals playing tensely off Lloyd's guttural guitar outbursts, just like in the old days. Now, however, R.E.M., Pearl Jam, and other bands have created a market for alternative, guitar-driven music that Television can tap into, one that didn't exist fourteen years ago.

The band may be skeptical about that, and it refuses to look too far ahead. A fall tour is planned, but Lloyd says Television's commitment to its future is "nonexistent."

So don't touch that dial.

JIM FARBER

Photographs: top, Mark Stern; bottom, Joseph Cultice.

NEW YORK JOURNAL

The Fruits of Their Labor

Hasan Anwar.

IN THE AFTERNOON, HASAN Anwar, a fruit vendor at the corner of 42nd Street and Second Avenue, is perfectly cordial. He smiles even at the secretary who buys a lone banana, pressing a measly quarter into his hand. He gently holds open a paper bag for customers to drop in their apples and pears and peaches.

But this morning, six o'clock on an ugly and damp Friday, Anwar is ornery. He sets up his stand in edgy silence. Anwar, 45, lives in Brooklyn and must wake up at four o'clock to arrive in time to meet the delivery truck. But that's not the only reason he is in a foul mood.

Yesterday's delivery included three boxes of California peaches, for which Anwar paid $36. "Look, look—look at what I have to put up with," he says, digging his thumb into a peach and splitting it open. The flesh is brown goo, unsellable. Anwar says he grosses perhaps $90 on a sunny day; subtract the cost of the fruit, the $120 he pays each month for parking, and suddenly that $36-worth of rotten peaches begins to look like the national deficit.

When the delivery truck arrives, Anwar shows the peaches to the driver, who offers a shrug of empathy and not a nickel of compensation.

"This is not an easy job at all," Anwar says after the truck rumbles away. "No breakfast, no lunch, no sitting down all day. Every year, the fruit gets worse. Every year, more expensive. But that's business. That's life."

Anwar abandoned his house and clothing shop in Afghanistan after the Soviet invasion, and this unprofitable street corner was clearly not on his mind's-eye map of America. As the city begins to stretch and yawn this morning, Anwar kicks a sealed box of fruit that may or may not be rotten.

BUT THE LONG HOURS AND low profit margins that make Anwar's job difficult make lots of post-junk-food New Yorkers happy: An astonishing array of fruit—from apples and oranges to dates, pineapples, honeydew melons, and mangoes—is showing up on what seems like every other street corner, especially in such areas as Rockefeller Center and Wall Street, where Korean groceries are rare. And the price on the street is right: Near one Korean market that charges $1.25 for three plums, a street vendor sells 20 plums—a bit smaller but just as sweet—for $1.

No one knows just how many fruit vendors work New York streets. The Department of Health, which issues licenses and inspects carts, can say only that there are about 1,500 "nonprocessing" food carts, which includes hot-dog and candy vendors as well as fruit sellers.

Unlike the Mexicans who sell cut flowers from shopping carts, fruit vendors are a geographically diverse lot—from Afghanistan, Bangladesh, India, Greece, Pakistan. Some, like Hasan Anwar, own their stands and buy from a middleman, while others work at a per diem rate for a company that supplies them with the cart and the fruit. There are even those who shop for themselves at the Hunts Point market, which requires a certain amount of savvy. "If you don't know what you're doing up there, you're going to get taken," says Cathy Cestone, a vendor from Queens.

Cathy Cestone.

CESTONE, WHOSE FAMILY first set up a stand outside the Pan Am Building about sixteen years ago, says the real fruit boom began two years ago. Cestone herself has spent the past six years working the corner of Madison and 40th, and is what can only be called a neighborhood institution. A five-foot two-inch blonde, she favors Benson & Hedges menthol 100s and appears to be in her fifties. Between weighing and bagging grapes and plums and Asian pears (a.k.a. apple pears), Cestone fields kisses from longtime customers and dispenses the odd piece of advice. Her husband and sons buy fruit directly from Hunts Point, which helps profits; she says that her stand does "exceedingly well" but refuses to get anywhere near a dollar figure.

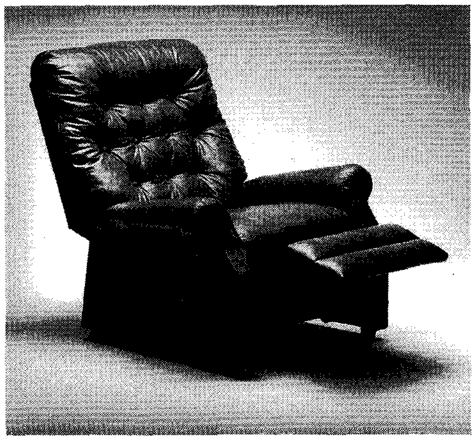
Down on Dey Street, Karim Mohammed runs a bustling stand that he says is just one of ten that his bosses own along lower Broadway. Mohammed, a brusque 27-year-old Bangladeshi, is paid a flat rate of $60 a day even though his stand can gross as much as $1,500. The emphasis is on speed here, and Mohammed is therefore not much for self-service. When a customer reaches for some peaches, desiring "especially nice ones," Mohammed shoves into a bag the first five peaches his hand touches. "Beautiful, they're all beautiful," he says, smiling a salesman's smile.

Karim Mohammed.

Mohammed's biggest problem is garbage. With such a high-volume stand—he's moved as many as 35 boxes of cherries in a day—he gets a citation nearly every day for the empty boxes that pile up. His bosses have promised to pay the fines, but the letters Mohammed receives from the city are starting to worry him. With outstanding tickets, he won't be able to renew his vending license. What then? "I have no idea." STEPHEN J. DUBNER

Photographs by Peter Freed.

It could be worse for your heart than cholesterol.



If you're inactive you're increasing the chances that your heart will end up the same way.

While lowering cholesterol may reduce the risk of heart attack, there's another crucial factor people tend to overlook:

Exercise.

It's the easiest, and perhaps most influential risk factor you can change. Not only does it lower your heart rate and alleviate stress, but it can also help reduce or even eliminate the other major risks that can lead to heart attacks, such as high blood pressure and excess weight.

It might even help you stop smoking.

It's critical to begin exercising gradually.

Even taking the stairs instead of the elevator or walking to pick up dinner rather than having it delivered are healthy for your heart.

And walking briskly for a half hour can actually result in the same cardiovascular benefits as running several miles a day.

Swimming, rowing, and tennis are other ways you can leave your inactive lifestyle behind.

And improve the quality of your life ahead.

Before you do anything, consult your physician, or call 1-800-MD-SINAI for a referral to one of ours.

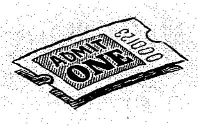
Naturally, you have every right to continue sitting around.

We just hope it's on a bike.

Mount Sinai.
Take good care of yourself.

A public health message from The Mount Sinai Medical Center.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

BOOKS

The Noisy Giants' Tea Party, Kate and Jim McMullan: What child—or parent—doesn't need this delightful book? Jim McMullan, a frequent contributor and illustrator at *New York,* collaborated on this absolutely enchanting tall tale chock-full of really wonderful artwork. (HarperCollins; $15.)

THE NOISY GIANTS' TEA PARTY
By KATE & JIM McMULLAN

Rick Osentoski

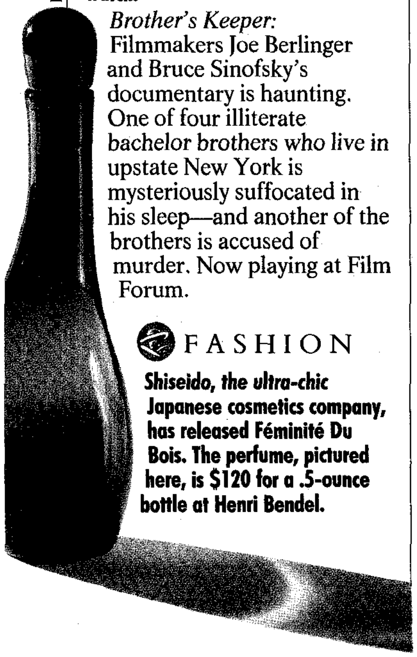
MOVIES

***The Last of the Mohicans:* It's bloody *and* confusing, but director Michael Mann understands the power of imagery. His adaptation of James Fenimore Cooper's popular Indian novel is always breathtaking to watch.**

Brother's Keeper: Filmmakers Joe Berlinger and Bruce Sinofsky's documentary is haunting. One of four illiterate bachelor brothers who live in upstate New York is mysteriously suffocated in his sleep—and another of the brothers is accused of murder. Now playing at Film Forum.

FASHION

Shiseido, the *ultra-chic* Japanese cosmetics company, has released Féminité Du Bois. The perfume, pictured here, is $120 for a .5-ounce bottle at Henri Bendel.



ASK GAEL

Give me a junk-food kick without the guilt.

Everyone should discover crunchy tortilla chips from Guiltless Gourmet (with or without salt). What alchemy—fabulous corn curls that are great with salsa and baked without oil. And best of all: only 110 calories in 25 chips. At Nature Food Centres, Dean & DeLuca, Petak's, and Todaro. About $2.

TASTINGS

BY ALEXIS BESPALOFF

Portant de France is the brand name for these appealing wines from the Pays d' Oc, in southern France, at easy-to-swallow prices. Look for the light, fresh 1991 Sauvignon Blanc, the soft, supple 1991 Merlot, and the very agreeable 1990 Cabernet Sauvignon ($6 to $7).

MUSIC

At the New York City Opera: Marc Blitzstein's *Regina* opens October 9 with Rosalind Elias, who's performed the title role in the past, as director. Leigh Munro sings Regina this time.

London's Philharmonic Orchestra is at Carnegie Hall for two nights. The first evening is all Tchaikovsky, with Itzhak Perlman doing the Violin Concerto. The next night, it's Mahler's Fifth. On October 10 and 11.

***Christoph Colomb:* This will mark a debut of sorts: the first fully staged American performance of Milhaud's great big mystical opera, with a text by Paul Claudel. *Colomb* is an allegorical interpretation of Columbus's voyage to America, and it's being performed at Brooklyn College (in the Walt Whitman Hall) for two nights—October 10 and 11.**

RECORDINGS

The Music of Disney: A Legacy in Song: The packaging of this three-CD set is pretty supercalifragilistic (perhaps even expialidocious), and you can be sure not one single song has been left out. It's all here, from "Cruella De Vil" (*101 Dalmatians*) to Maurice Chevalier's rendition of "The Aristocats."

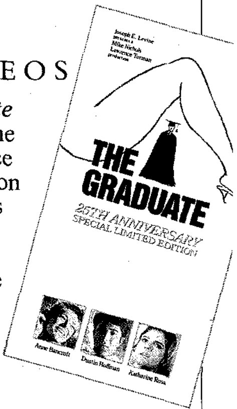
TELEVISION

Michael Jackson in Concert in Bucharest: No, this is not a *Saturday Night Live* skit. Michael Jackson actually was a big hit in Bucharest, where HBO paid millions for the privilege of filming this concert. Since the *Dangerous* tour never made it to America, Bucharest via HBO is about as close as most fans here will ever get. (HBO; Saturday, October 10; 8 to 10 P.M.)

Great Performances 20th Anniversary Special (page 66): No mere hit parade of past favorites, this wham-bang hour-and-a-half special is given more than a touch of class by emcee Meryl Streep. *Great Performances* commissioned original pieces from old friends like Wendy Wasserstein, whose marvelous "Kiss, Kiss Dahlings" has Nancy Marchand, Blythe Danner, and Cynthia Nixon playing actresses from three generations and eras.

VIDEOS

The Graduate ($19.95): The new low price and a selection of interviews with the original cast and crew are worth noting.



ART

For a sumptuous exhibition of textiles from all over southeast Asia, the Asia Society has culled such diverse objects as a ceremonial jacket from *Indonesia,* batiks from *Java,* and a Cambodian wall hanging. At 725 Park Avenue, at 70th Street.

M. Swope Assoc./C. Rosegg

THEATER

Sylvia Miles may finally have found her métier when she steps into Joel Vig's pumps in the Off Broadway play *Ruthless!*

SCENES

Be on the lookout: A 21-year-old with a lifetime of soul in her voice, Mary J. Blige brings her gospel-infused new-jack swing tunes to the Paramount October 10.

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Gale Hay, Managing Director U.S.A., Le Cordon Bleu,
and **Nancy Kahan**, author of *Entertaining for Business,*
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In conjunction with the publication of *New York*'s annual Holiday Entertaining issue, the Holiday Entertaining Fair will allow dozens of *New York* advertisers to serve up an appetizing buffet of holiday food and drink as well as tabletop and decorating ideas.

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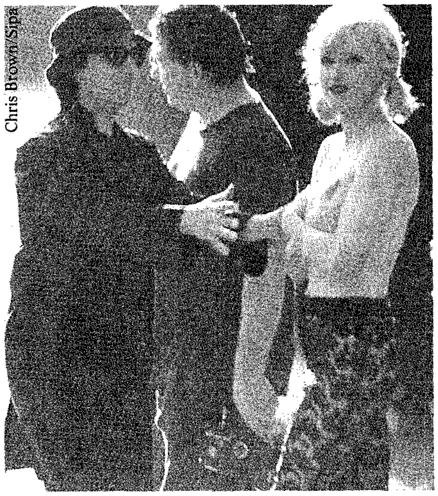
madonna's magician

HOW LENSMAN STEVEN MEISEL, THE CAT IN THE HAT, MAKES THINGS CLICK

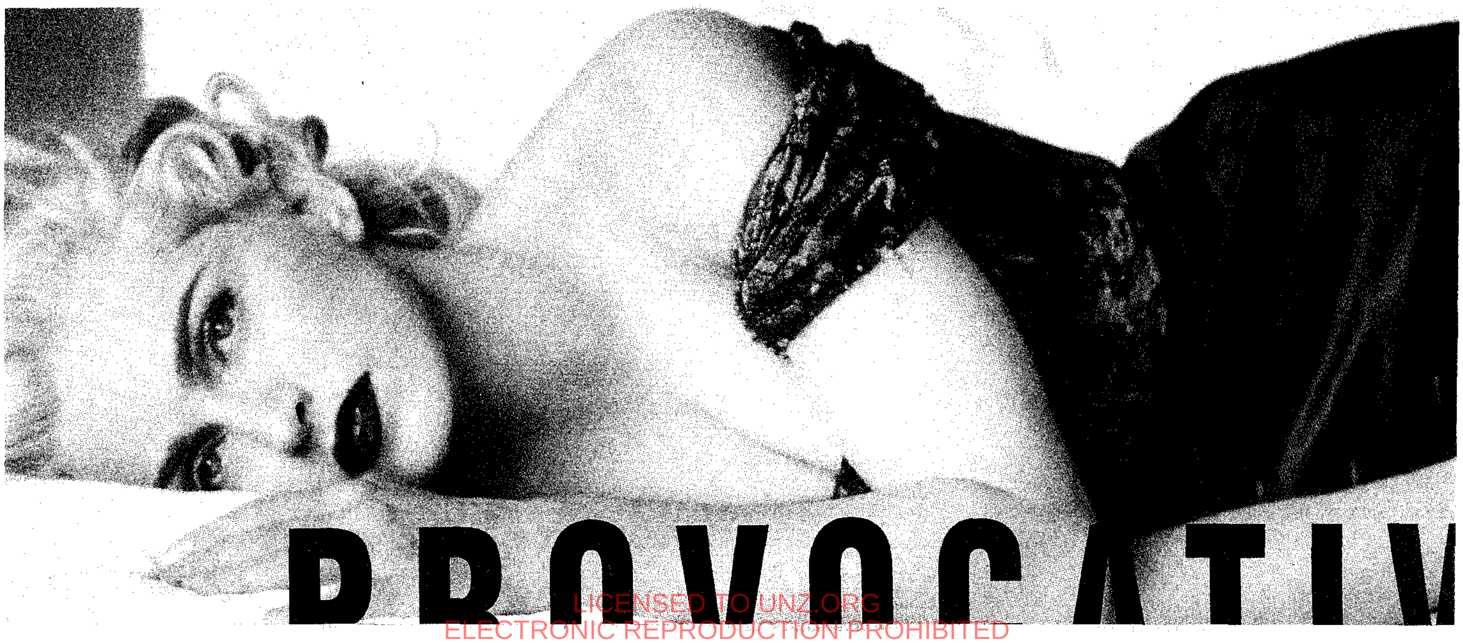
BY MICHAEL GROSS



Chris Brown/Sipa

Meisel (left) and Madonna shooting **"Sex"** *in Miami.*

Warner spells things out in a flier for the forthcoming **erotic**—*and no doubt* **seismotic**—*book.*



"He's widely acknowledged as one of the **superstars** *of fashion photography," says Meisel's* Vogue *boss, Anna Wintour.*

AT HALF-HOUR INTERVALS OVER TWO DAYS IN MID-September, some of the most influential figures in fashion arrived at Industria Superstudio. The vast studio, a scene to begin with, became—for 48 hours, anyway—the focal point of the fashion universe.

Some visitors were from the pop past, like Warhol superstar Jane Holzer. Others came from stock of a more recent vintage, like designer Stephen Sprouse. There were powers of the present, too: rocker Lenny Kravitz, actor Kyle MacLachlan, models Naomi Campbell and Linda Evangelista, designers Michael Kors and Isaac Mizrahi. They'd all been assembled—39 strong—for a sort of group ego trip. The hottest photographer in their world had asked each of them to sit for a portrait. They'd been *chosen*.

Behind the camera was Steven Meisel, 38. The object of fierce bidding in the recent magazine war between *Vogue* and Hearst's *Harper's Bazaar,* Meisel ended up the highest-paid photographer in fashion—Condé Nast Publishing's $2-million man. Meisel also pulls in a seven-figure income as an advertising photographer for just about everyone who's anyone in fashion—The Gap, Revlon, Valentino, Anne Klein, Calvin Klein, Gian Franco Ferré, Prada, Dolce & Gabbana, Lancôme, and Barneys, to name only a few.

More important for now, Meisel is the man behind *Sex,* the sure-to-be-controversial photo book of raw hetero-, homo-, and omni-sexual fantasies (to be published October 21), starring and more or less written by Madonna, the world's most advanced human publicity-seeking missile. It was inevitable that the ultimate exhibitionist would find common cause with this master imagician. What's more surprising is that the ambitious blonde and her Boswell meet as equals. Despite her power and wealth, Madonna still needs people like Meisel. She puts on the show, but he immortalizes it. And in his small world, Meisel is as well known and as powerful as she is.

A fashion Pygmalion, he "cultivates" and "trains" models—"the girls." The naturalist snapshot style that has dominated fashion photography lately isn't his thing. "Women today are striving to be perfect, to be the ultimate Barbie doll," Meisel told England's *Independent*. "I can't think back in history where women have been so plastic. I mean, how many women are going out to have face-lifts and are having their teeth done and are dyeing their hair? Sociologically, it's definitely a modern thing."

But many competitors consider Meisel a scavenger of the past, a sort of re-photographer. "He does a very good job of systematically making a story out of other photographers' styles," says Bert Stern, who threatened legal action over photographs of Madonna that Meisel copied from Stern's famous 1962 "last sitting" with Marilyn Monroe. Meisel has also cribbed from Brassaï in shooting Madonna. "Everyone is influenced," Stern goes on. "That's natural. But he takes." Stern sighs. "We live in an age of nostalgia. It's what's going on, I guess." Meisel's canny, postmodern samplings are all of a piece with the *fin de siècle* ragpicking that has given us everything from the AT&T Building to haute couture influenced by rap music.

Frequently, insecure fashion clients hire him because he has the eye *and* the buzz. Editors love him. *Mirabella, Elle,* and *Bazaar* have all thought of hiring him. *Bazaar's* top editors, several of whom have worked steadily with him for years, are apparently still smarting from his recent rejection. They replied to requests for interviews through a spokeswoman, who said, "Your quotes should come from *Vogue*."

"He's widely acknowledged as one of the superstars of fashion photography," says his *Vogue* boss, Anna Wintour, who earns far less than Meisel does.

"He is one of the few," agrees top *Elle* photographer Gilles Bensimon. "He knows fashion better than anybody, perhaps."

Advertising clients hail him, too. "He makes Valentino very modern, and that is very important," says the couturier's partner, Giancarlo Giammetti. He also brings out the best in the troops. "People try to go to the limit for him," says Ronnie Cooke, the creative director of Barneys New York Advertising. "What other photographer has both a sense of style and a sense of humor?"

Models die to work with him. The daily fantasies that inform the work in most fashion-photography studios are taken to the nth degree in Meisel's. "He makes you believe in whatever it is you're supposed to be from the minute you walk in the door," says Cindy Crawford. "You walk out thinking you took the most brilliant pictures ever. He makes you look . . . genius, basically. There's so much drivel out there. Working with Steven is fashion at its most fun. You feel you're doing art."

Or at least artifice. Meisel's work is controlled, graphic, idealized, strangely beautiful, provocative, and always artificial. So inspection yields little about the man behind the camera. Artifice is also Meisel's mask. In fact, everything about him seems calculated to conceal. He rides around in a chauffeured, tinted-window Mercedes he calls his Darth Vader–mobile, usually surrounded by impossibly beautiful models or a pack of acolytes dressed just like him. He looks like a Jewish Cherokee, with thick, straight black hair cascading to his shoulders past dark eyes and extra-thick brows and lashes. He has worn only black since leaving high school. His Industria outfit was typical. Black boots, jeans, turtleneck, trench coat, and a do-rag bandanna under a black rabbit hat with flying fur earflaps—never mind the weather.

Ah, that hat. It's been mocked by the New York *Times*, ridiculed in the bitchy fashion world as a cover-up for baldness (which Meisel denies). But like the black rain hat he dons for less formal occasions, it is also admired as a compelling signature by people who spend their lives in pursuit of such things.

And that, it turns out, is precisely the point of the exercise at Industria. The elect have been asked to write down what they do on a small paper sign, and pose—one by one—wearing Meisel's furry hat.

Linda Evangelista, Meisel's muse, wrote, "I serve." Quentin Crisp wore Meisel's hat over his own and announced, "I do nothing." Jane Holzer was a "retail slut" and wore two of Meisel's hats. Nan Kempner called herself a "housewife" and wore the hat flaps up.

The results will appear soon, filling fourteen pages in Italian *Vogue*. And for a month at least, that famous stupid hat will be transformed into . . . *genius.*

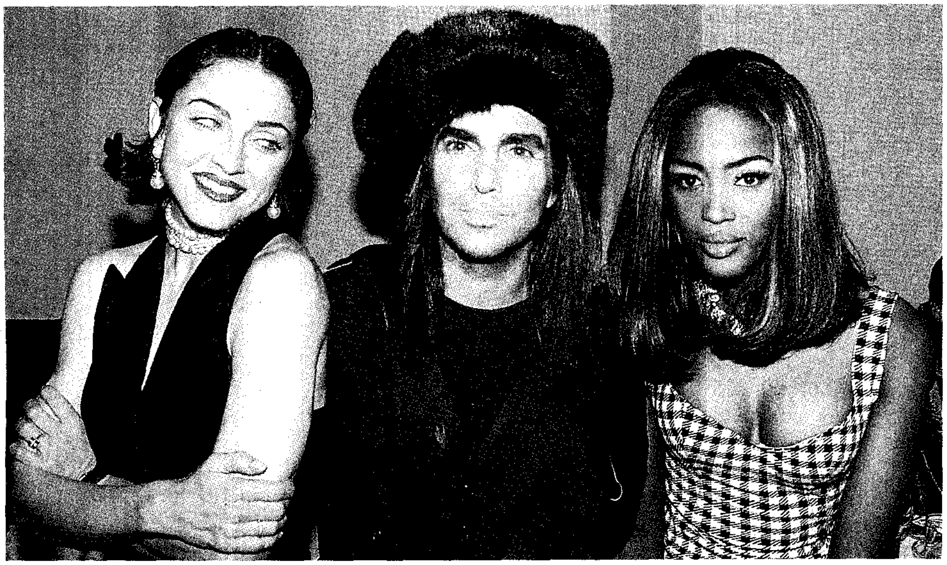
STEVEN MEISEL HAS BEEN DEscribed that way ever since he started making a mark on the city's downtown social life as the center of an intriguingly sinister, sexually ambiguous black-clad pack of nightcrawlers. To understand Meisel, one must first grasp the importance of his ever-evolving clique. Its members are planets circling his sun, taking energy from him, and reflecting back light for the greater glory of them all.

"Steven always had the ability to recog-

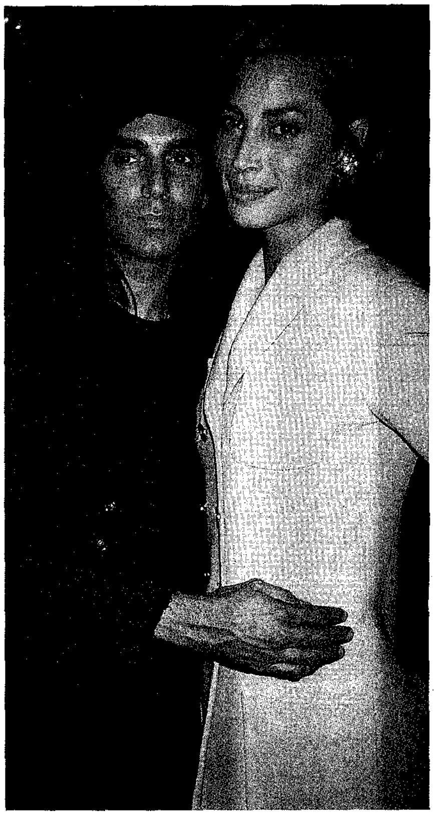
WHAT'S SURPRISING IS THAT THE AMBITIOUS BLONDE AND HER BOSWELL MEET AS EQUALS. MADONNA PUTS ON THE SHOW, BU

With **Linda Evangelista,** *one of his favorite models.*

The **"re-photographer"** *with Herb Ritts and David Hockney.*



Madonna and Naomi Campbell stand by **their man**.



With former **Trinity** *member Christy Turlington.*

nize talent in other people and bring them into a group situation," says Deborah Marquit, a lingerie designer who met Meisel in art school. "You're acceptable only if you're 'off,' though. You have to be both different *and* conforming enough to want to be in the group. Steven is insecure. He needs people to see what he sees and think what he thinks. They even use the same lingo he uses. It's what he's had around him since the cafeteria at school."

For those who fit the bill, Meisel's set was and is a launching pad. Meisel ignited the cometlike career of designer Stephen Sprouse and molded the ephemeral modeling legend of Teri Toye, the post-operative transsexual who gained minor renown as 1984's Girl of the Year. Some time later, he replaced them with three models who became known as the Trinity—Christy Turlington, Naomi Campbell, and Linda Evangelista. Meisel packaged them into a collective fashion force, a fantasy of image as powerful as any designer label or glossy magazine.

It would be easy to mistake Steven, Naomi, Christy, and Linda for mere updates of sixties fashion sensations David Bailey, Twiggy, the Shrimp, and Penelope Tree. Meisel has also been compared to an earlier avatar, Richard Avedon, whom he's worshiped since grade school. At first, Meisel's work was both slavishly imitative of and less intellectual than Avedon's. But Meisel's ambitions have always been different. Indeed, his vision may be more in tune with this crass mass-media era than with Avedon's aristocratic age.

"I don't really consider myself a photographer," Meisel told me in an interview eight years ago, when his star was first ascendant. "I'm more of a visual and a vision type of thing. . . . I think I'd like to direct films. I haven't planned it out yet. I don't want to do what I'm doing forever."

If Avedon and Andy Warhol had had a baby, he would be Steven Meisel. "When he was very young, he questioned how to develop a mystique to become an artist," says a woman who knew him then and allowed him to make her over repeatedly, long before he did it professionally. "He was more an observer than a participant. He'd always take somebody, shape them, and then push them out and watch. Photography was just a vehicle. He has no ulterior motives at all [except to] make a scene and be in the shadows and watch. It's so much fun that he could cause such a scene. I'm sure that's how he sees it. It was never that deep to begin with."

Certainly, Meisel and Madonna's *Sex* is going to cause a scene. Lots of people are bound to like it. Warner Books and six foreign publishers are printing an optimistic 750,000-plus copies (and asking $49.95 for each one). But outside that small circle of the young and liberated, many others here in Puritan America are likely—especially in this highly charged election season—to see the book as godless, utterly obscene, a call to arms. "Working with Steven is comfortable for me," Madonna

IEISEL IMMORTALIZES IT.

says. "We have a similar sense of humor and beauty, similar tastes in life and people. He's very theatrical, and working with him is like working with a great director."

FROM A JUST-OFF-THE-PRESSES GLIMPSE AT 32 OF THE book's 128 pages (which hold a tiny fraction of the 80,000-plus photographs Meisel ended up taking), one thing besides Madonna's id is clear. *Sex* sizzles. No overt acts of intercourse are pictured, though many are suggested. Some pictures are sweet, especially the one of Madonna holding her breasts like a 12-year-old who has just discovered them. But other shots border on the medical. Is it sexy? Disgusting? Stupid? That will depend on the eye of the beholder. Madonna's *Sex,* as rendered by Steven Meisel, is sure to be a sociosexual Rorschach test, if not quite a blot on our culture.

Madonna has known Meisel ever since they collaborated on the cover photograph for her second album, *Like a Virgin,* in a suite at the St. Regis Hotel. Today, that slutty Madonna in a white wedding dress seems downright demure. "She thrives on shocking people," says Mark Bego, who wrote *Madonna: Blonde Ambition.* He's heard that *Sex* also includes an eight-page section on incest. "Giving her bad publicity," Bego says, "is like trying to put out a fire with gasoline."

Madonna's penchant for provocation has caused consternation in the house that Henry Luce and Steve Ross built. "Time Warner cautioned her to tone down the book," says Christopher Anderson, a former Time Inc. editor whose biography *Madonna Unauthorized* is a best-seller. "When she got nervous, Meisel bolstered her. He was the strongest advocate of whips, knives, and chains."

Sitting in her office at Warner Books, publisher Nanscy Neiman proudly displays the silver Mylar bag with a ghostly blue image of the singer that *Sex* will wear to market. Madonna "is both the medium and the message," Neiman says. "It is Madonna's book. Madonna wanted to push the envelope, and she found people who were capable of taking the journey with her"—meaning Meisel. "He takes a celebrity image and plays with it in situations that are playful, dangerous, provocative—however those pictures play to you."

Neiman sounds as if she can't wait for the brouhaha that is bound to ensue. "We know it's gonna be controversial and it's gonna sell books," she says quite seriously. Then I ask her if she thinks *Sex* could affect this year's presidential election, and her eyes really light up. "Wouldn't it be fun if Murphy Brown hired Madonna as a baby-sitter?"

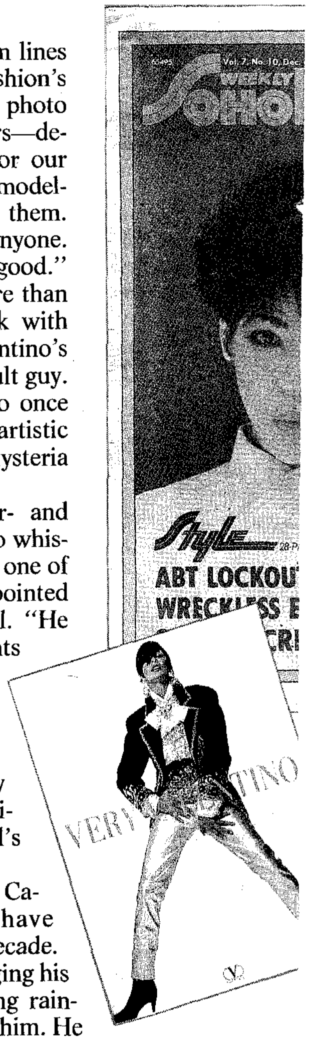
STEVEN MEISEL IS NO STRANGER to controversies, though he's played his out on smaller stages until now. Both his private life and his career have been filled with contretemps. The first to hit the press was his falling-out with Teri Toye and Stephen Sprouse. More recently, Meisel fell out—and back in—with Condé Nast's American magazines. He's also had public spats with Bert Stern and with model Christy Turlington. After she was profiled in *New York* and spoke about her break with the Trinity ("Model Model," March 9, 1992), she and Meisel stopped speaking.

Today, Turlington politely declines to discuss Meisel. He, too, refused to be interviewed. He also contacted many people and "asked all of us not to talk," says the advertising director for a major American designer. "Steven is like a publicity hound, so I don't know why he doesn't want this."

Nonetheless, matters of both loyalty and Meisel's influence on their bottom lines kept many from talking. Some of fashion's biggest names—advertisers, designers, photo stylists, models, and magazine editors—declined to discuss Meisel. "I'd hate for our girls not to work with him," a top model-agency executive explains. "He makes them. If they work for him, they work for anyone. He's that powerful because he's that good."

But some *were* willing to talk—more than 75 in all, including many who work with Meisel. "He has lots of faults," Valentino's Giammetti admits. "He's a very difficult guy. He asked me to get out of the studio once because I made him nervous. He's artistic enough to be respected despite his hysteria and hang-ups."

Leslie Kramer, an agent for hair- and makeup stylists, was one of many who whispered about Meisel's fight with Oribe, one of fashion's hair gods. "He gets disappointed with people," Kramer says of Meisel. "He wants his team. So when an Oribe wants [to take] a job [with another photographer], Steven will get upset." (Oribe's agent, Omar Ismail, denies that his client and Meisel have had a problem and calls questions about why they don't work together "inappropriate and unfounded." Ironically, Meisel's companion works for Oribe.)



Lexington Labs co-owner Kim Zorn Caputo and her husband, Alberto, have worked with Meisel for more than a decade. "I remember when Steven began bringing his work to the lab," she says. "The long raincoat, long hair, and floppy hat. I liked him. He was humble and worried a lot about being misunderstood. Not always able to say what he wanted, he knew how he felt. Years went by. The size of his orders grew. He seemed to become more and more isolated from technique, and unreasonable."

Then, in January, a bag of film arrived at the lab, "in the usual Meisel fashion, without any notice of its contents," Caputo continues. Lexington processed it, filed the negatives, and sent proofs to Meisel. Prints then went to the book designer. Suddenly, "Madonna's lawyers sent us a letter accusing us of selling prints out the back door," says Caputo. "Her lawyers asked us for $50,000 to make it all go away. It was like extortion! It's all hype." She denies that her lab leaked any prints and says she asked Meisel to speak up for her. He didn't, so the Caputos told him to pick up his negatives and send his work elsewhere in the future.

"Alberto and I felt really betrayed after all these years," Caputo says. "We pulled him out of some really tight spots, meeting absurd deadlines and making him look good. I hate to say this, but Steven and [Madonna] seem to have something in common. They both climb over all the people that helped them get where they're going and shout, 'I made it myself.' "

Caputo also thinks Meisel is upset with Madonna. "Really upset and strung out," she adds. "He didn't want to talk about

HE STARTED READING HIS MOTHER'S FASHION MAGAZINES ABOUT THE TIME HE WAS IN THE FOURTH GRADE. "I WAS TOTALLY INSAN

GLAMOUR
moda
BACK TO XVIII
madonna
VOGUE
ITALIA
come vestiremo in autunno

A Soho Weekly News cover led to jobs for Italian Vogue, *Italian* Glamour, *and Madonna. Meisel also has a* **lucrative** *sideline shooting ads for companies like Barneys and designers like Valentino.*

BARNEYS NEW YORK

it." Through an intermediary, Madonna denies it. Is it true? Does it matter? *Genius!*

UNTIL HE WAS ABOUT 25, MEISEL LIVED AT HOME with his parents in Fresh Meadows, Queens—three blocks south of the Long Island Expressway—in several apartments, each no more than a block away from the last. He was an indulged child who went with his mother to watch the legendary Kenneth do her hair. He started reading her fashion magazines about the time he was in the fourth grade. They were his "escape mechanism," he's said. He'd even cut school—with his mother's permission—to read them the day they were published. "I was obsessed with the magazines, absolutely," Meisel once told me. "I was totally insane with it." Cheerfully, he admitted that his interest was "a little peculiar."

In the sixth grade, he began pestering model agencies, posing as a photographer in order to get copies of the modeling promotion cards known as composites. "I had to see other pictures that weren't in the magazines," he recalled. The masquerade went further still. When Twiggy came to New York, he claims, he called her agency, put on a phony accent, said he had to change a lunch date with her, and asked if the agency could tell him where she was. "Like fools, they did," he said, smirking.

Meisel was also fascinated with show business. His grandfather Nat Simon was a composer and lyricist who co-wrote the hit song "Poinciana." His mother, Sally, had sung with Sammy Kaye before marrying Lenny Meisel, who worked at London Records.

After a brief flirtation with ballet, their son became an art student. At the High School of Art & Design, Stevan (as he spelled his name then) studied fashion illustration. He went on to the Parsons School of Design but never graduated. "It was boring," he said. "I'd been going out and getting information on my own at night. There was a new movement happening. Great bands." For Meisel, punk sure beat Parsons.

Meisel was hired as an illustrator by *Women's Wear Daily.* "I adored him," says his boss, James Spina, then an art director at Fairchild Publications. Meisel arrived with an "awesome, amazing portfolio." He immediately won a place in a department he would later describe as "a snake pit."

He still lived at home, "just like the Beaver in a garden apartment," Spina, a neighbor, recalls. Meisel would drive Spina home in a Plymouth Scamp his father bought him to keep him off the subway. Together, they would pore through Meisel's extensive collection of old fashion magazines as they sat beneath posters featuring the likes of Veruschka and Mott the Hoople.

At work, Meisel was modest and likable. He would sit around the office creating characters and monologues. "We'd discuss trends, personalities, the sixties—when women actually wore five pairs of earrings," says Robert Passantino, a *WWD* colleague. Sometimes the male illustrators played dress-up. "They'd bring beaded Norells in and try them on," says an editor. Meisel joined in, only he'd put dresses on over his jeans when he posed for the department's dean, Kenneth Paul Block. "He seemed like a naïve boy from Queens," Block says. "He was quiet, good-looking, very focused, and really eager to be successful. That, one felt."

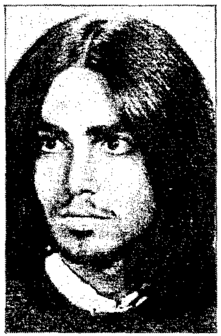
By 1977, Meisel was illustrating page-one stories as well as spreads. Spina remembers that when the paper covered the new punk performers like Patti Smith and the Clash, Meisel did a series of "New Age, high-voltage" drawings to accompany the story. He was close to that scene. He'd go to Max's Kansas City to see Smith play. His best friend from grade school, Richard Sohl, played keyboards in her group. Sohl would visit him at *WWD*, as would two designers: Anna Sui, an old friend from Parsons, and Stephen Sprouse, whom he'd met at a Bowie-era drag bar, the 82 Club, in 1974.

The clubland years had begun. "The scene was very flamboyant," says Deborah Marquit, the Parsons classmate who, with Meisel's help, got a job at *WWD*. "Everyone came to work crazy

VITH IT," HE SAYS.

from the night before." Gabriel Rotello, the ex-editor of *Outweek,* was just starting a career as a musician and nightlife impresario when he met Meisel and Co. at the Ninth Circle, a Village bar. Rotello, who went on to share a summer house with Richard Sohl, followed the group's exploits for a decade. At first, Sohl was the star. Patti Smith would introduce him onstage as "Richard D.N.V. Sohl." The initials stood for *Death in Venice.*

"Richard entertained us with stories of them coming into the city in junior high and going to gay bars," Rotello says. "They had real wild streaks, wanting to be where the action was. Steven was very reticent, very nice, obviously very talented, very enigmatic. I thought he manufactured his eccentricities as he might an illustration or a photo. For effect."



The **high-schooler** *in 1971.*

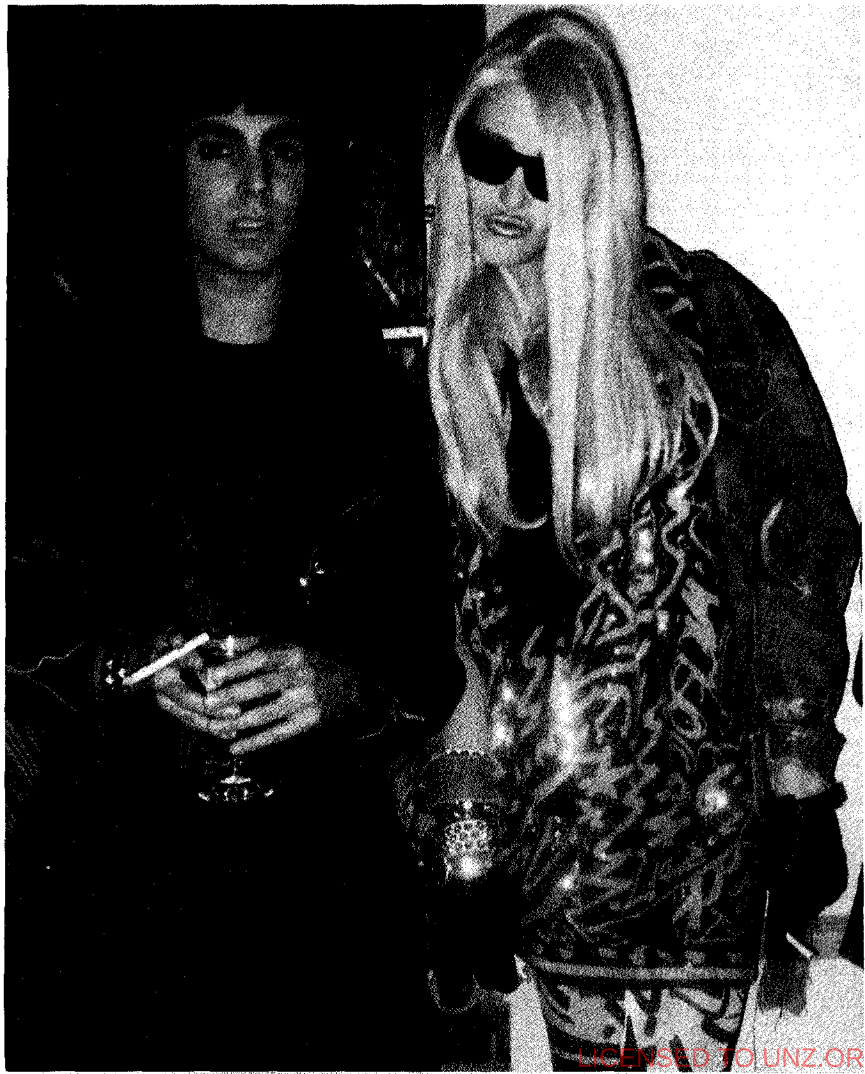
Meisel and Sohl shared a conspiratorial streak. They would whisper in a private language and call each other names—Sissy Meisel and Tanta Ricky. "If you didn't know the codes, you wouldn't know what they were talking about," Rotello says. "Together, I found them a little scary." So did Marquit. "For them to accept you, you had to be arty, eccentric, or leaning towards homosexual," she says. "I was straight and into guys. He found humor in my sexuality, but almost at the expense of my sexuality. He can appreciate Madonna's talent. I don't know if he can appreciate her as a sexual being."

Teri Toye was more to Meisel's taste. They met at a party at Rotello's loft, jumping on his old sofa and breaking it. Arriving from Des Moines in the late seventies, Toye started Parsons as a boy, only to quit as a girl. Along the way, she modeled for an illustration class Meisel taught at Parsons. Together, the pair made quite a fashion statement.

Before he got his own Manhattan apartment on East 21st Street in about 1979, Meisel spent a lot of time visiting kindred spirits. "Steven's idea of a fun evening was to come over, do my makeup and hair, put something crazy on, take a photo, and go out," says a friend. "He was a Svengali. He'd always concentrate on the other person." His exhibitionistic set was glad to oblige him. The times were wilder than Meisel. Though many people around him were drinking and drugging and having oblivious sex, says Rotello, "Meisel always seemed a little too dignified to be caught with his pants down." He had the same companion for years.

More recently, with the safe-sex posters he shot for Red, Hot, and Dance, an interview in the *Advocate,* and the Madonna book, Meisel has opened up a bit. He said he's always photographed "more effeminate-looking men, more masculine-looking women, and drag queens" in hopes of "teaching that there's a wide variety of people. . . . There's absolutely a queer sensibility to my work . . . but there's also a sense of humor . . . a sarcasm and a 'f--- you' attitude as well as a serious beauty."

To Danny Fields, a journalist and rock manager, Meisel's clique appeared asexual. "They dressed like Arab women in mourning," he jokes. "How could you unwrap that? They were like an order of nuns. They just went places and were special. They meant no harm. They tried to look more scary than they were."



With **Teri Toye,** *a post-operative transsexual and 1984's Girl of the Year.*

MEISEL'S PHOTOGRAPHIC CAREER BEGAN INauspiciously. Illustration was passé. "There wasn't a lot of work to be done," Marquit says. "We were all getting very depressed. Steven took up photography." One night, Spina took Meisel to a party for Bette Midler. Meisel borrowed an old Exakta and took a picture that ran in *WWD*'s "Eye" column. As a continuing-education teacher at Parsons, he was entitled to take courses, and chose one in photography. His parents bought him a camera.

In 1979, Meisel met Valerie "Joe" Cates, an aspiring model from Park Avenue, in a vintage-clothing store. He asked to photograph her and her sister, Phoebe, a top model at *Seventeen.* Through the Cates sisters, Meisel got work shooting test photographs of young models—and an assignment from *Seventeen.* "The next time we wanted him, we couldn't get him," says Tamara Schneider, who was then the art director.

EDITORS

In the interim, Meisel had sought out Annie Flanders, who'd owned the influential sixties boutique Abracadabra (a haunt of the young Meisel) and become the style editor of the *Soho Weekly News.* She published his first cover photo.

Flanders knew that her friend Frances Grill, a photographer's agent, was looking for new blood. Grill was impressed with Meisel and immediately sent a carousel of his slides to Kezia Keeble, a stylist who'd once worked for Diana Vreeland. "She refused to come out of her bedroom to look at them," Grill says. Keeble's husband at the time, Paul Cavaco, looked at the slides against their door. "Come out of the bedroom," he told her.

It was clear, as Keeble would later put it, that "Steven Meisel was it." She got him jobs with Charivari and WilliWear. Then she was hired to create covers for Condé Nast's *Self* magazine. Meisel had never worked in a studio, and he didn't want to leave his *WWD* job. "He technically knew

Photographs by Patrick McMullan (2).

nothing," Grill says. "He was really insecure."

Still, in the early eighties, Meisel shot half a dozen *Self* covers with Keeble, helping turn the new magazine into a million-selling success. He was also working regularly for *Mademoiselle;* its Italian equivalent, *Lei;* and, every once in a while, *Vogue.*

An assistant—who was "promised tons of work by Kezia Keeble to show Steven how to do it"—would set the lights and the camera, says an insider. "Steven didn't know the front of the camera from the back. Kezia wanted a photographer she could mold. He was her boy."

Christopher Baker, another assistant, agrees that Meisel didn't know much. "He didn't care. It was weird," Baker says. "He was, like, chosen."

The early days: *Richard Sohl (in drag), Anna Sui, model Attila, and Stephen Sprouse.*

EDITORS LOVED HIS PERFECTIONISM and his style. Wearing a dirndl skirt over jeans, he was "always pushing the limit," Andrea Robinson, then a *Vogue* editor, recalls. "He'd speak to the model in sign language, put his hand a certain way, throw his neck, and expect her to imitate him."

Around that time, Meisel won an assignment from *Vogue* to shoot the Paris collections. "I had to fire him so he could get going on his photo career," James Spina says. The paper soon felt the loss. "He was a genius, and we were fools not to try and keep him," says *WWD* chairman John Fairchild.

In January 1983, Stephen Sprouse asked him to photograph some clothes Sprouse had been making. The designer—aided and abetted by Meisel's image-making skills—was an immediate hit.

Suddenly, Meisel's posse was in the limelight—literally. The Limelight opened late in 1983, and Toye and Meisel used the occasion to announce their mock engagement. "It was a 'Let's play with their heads' thing, a joke," says party promoter Alan Rish. But the reaction was unexpected. "That was probably the beginning of the end for downtown," says Ira Silverberg, a book editor who was the doorman at the Limelight that night. "It went from small to big. Everyone became someone. They weren't just hanging out anymore."

VED HIS PERFECTIONISM AND STYLE. WEARING A DIRNDL SKIRT OVER JEANS, HE WAS "ALWAYS PUSHING THE LIMIT," ONE OF THEM RECALLS.

That fall, Sprouse held his first commercial show, and Meisel met Madonna, shot her album sleeve, and photographed her for *Mademoiselle.* Then, in the spring of 1984, Keeble and John Duka, the New York *Times* fashion columnist who was about to become both her fourth husband and her and Cavaco's partner in a P.R. firm, ran a fashion show where they declared Toye the Girl of the Year. One friend refers to what followed as "their little Peyton Place."

"It was intensely intimate," says hairstylist Maury Hopson. "Then it was intensely estranged." Meisel, Sprouse, and Toye stopped speaking. Toye wrote it off as a "high-school girls' fight."

Frances Grill, who also began seeing less of Meisel at the time, thinks his frequent fallings-out stem from boredom. "He *is* fashion," she says. "Fashion itself. As fast as you think you've got it, it changes. That's how Steven is. He moves on."

Others talk darkly of sex and drugs. "It was a time when people were toying with dangerous things," says someone who shared a loft with a friend of Sprouse's. "People realized that, left town, got new lives."

Toye married art dealer Patrick Fox and moved back to Des Moines, where they now restore Victorian houses and are active in local politics. Sprouse went into and out of business twice and is now trying another comeback. Only Meisel's aim was true.

Following the breakup of the group, he began working regularly for both Italian and American *Vogue.* But as his profile rose, his problems multiplied. Often, his pictures were discarded. "He was ahead of his time, and that scared people," says an editor he worked with then.

"Carlyne [Cerf, another of his editors] and Steven were after aggressive, contemporary images that were against everything *Vogue* stood for under Grace Mirabella," says a prominent art director. Even when his photos did run, he grew increasingly upset about the way they were used and about the habit editors had of hanging over his shoulder, demanding to see film before he was satisfied.

"He began getting difficult," says a Condé Nast editor. "*Vogue* is very, very autocratic. He had to do as he was told. He was not happy." He began holding on to his film until the last possible moment. "That was the only control he had," the editor says.

Grace Mirabella acknowledges there were creative differences. "It's like clothes I don't like," she says. "I just decide; I don't remember. Not that he's not strong and interesting. But I wanted a direction he didn't want, and I have trouble doing things halfway." Even the changing of the guard at *Vogue* in mid-1988, when Mirabella moved out and Wintour moved in, didn't improve matters. "All of a sudden," says a *Vogue* editor, "Steven was not on the schedule."

The photographer had problems with his advertising clients too. "Occasionally, I get to do what I want," he complained to

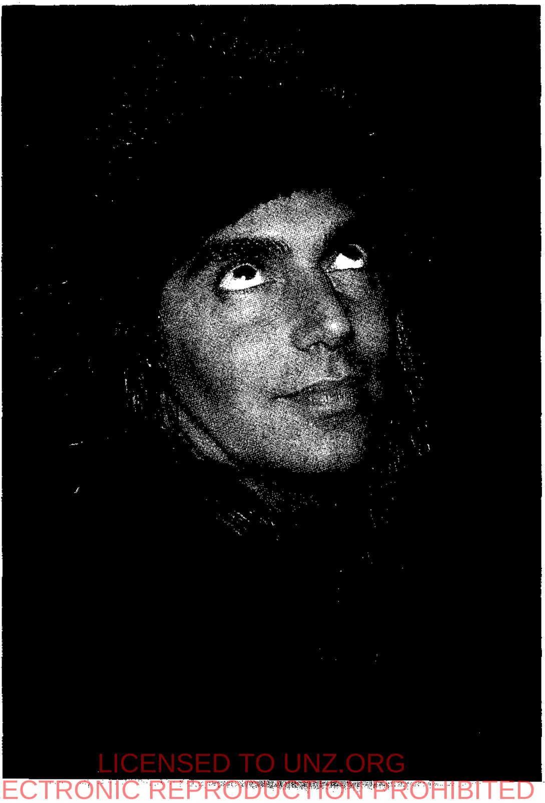
> "I DON'T GO OUT AND DO DRUGS AND F--- ALL NIGHT LONG, YET I'M NOT QUITE READY FOR DINNER PARTIES."

Photo District News in 1987. But just as often, he didn't. He shot an ad campaign for designer Azzedine Alaïa. "He put the sexiest women's clothes in the world on boys," the Condé Nast editor says. "He's very provocative. Very self-destructive."

By cutting off relations with American *Vogue,* Meisel had taken a considerable gamble. "He went out on a limb, but it really paid off for him," says a stylist he's worked with. Luckily, Meisel had a friend in Franca Sozzani, who'd first used him in 1980 at *Lei* and then, when she was made editor of Italian *Vogue* in 1988, gave him incredible freedom and a regular showcase shooting covers and multi-page spreads for almost every issue.

Meisel also enjoyed working with Sozzani's art director, Fabien Baron. After Baron left *Vogue* in 1988 and opened a design studio, Meisel's ad work increased significantly. His income, he has said, has quadrupled in the past two years. He even bragged that he'd made more than $30,000 on advertising jobs "just for walking in the door."

One door he didn't like walking in much was Anna Wintour's. She didn't really like him much, either. By 1990, they were taking potshots at each other in the press. Only one of his stories had run the previous year, and he'd canceled his contract. "There's just not much discussion with him," Wintour told *WWD.* Meisel responded that although "editors scream and carry on," he was opposed to "kissing ass" and being "taken advantage of." Friends worried aloud that Meisel was "depressed like crazy," developing an ulcer, unable to work. He had no domestic outlet. "It just gets so tiresome," he would complain. "What I need is freedom."


Meisel "always had a thing about **not growing up."**

HE FOUND A CERTAIN freedom—and a new clique—when he helped form the Trinity. "I like gilding the lily," Meisel has said. Having practiced on Teri Toye, he now took on three biological women, transforming them into superbeings in the all-white Park Avenue South studio he dubbed the Clinic. Turlington, Campbell, and Evangelista were beautiful to begin with, but Meisel's constant makeovers kept them interesting as well, and the sparks that flew from their collaboration lit up his pictures. He first worked with Turlington in 1986, and she introduced him to Evangelista and Campbell. Meisel began photographing them together, says a stylist, because "he thought it would be a neat look."

Perhaps it was destined that the fab foursome would self-destruct. "They became very powerful and not nice about it," another top model says. "They were very snobby and cold and shut people out. We had to deal with the disgusting influx of negative attention to models that they generated. People had to tolerate them while the wave was high. Now it's ebbing." By 1991, the malleable Evangelista had become Meisel's favorite. When she and Turlington had a spat, the Trinity broke up, just as the Toye-Meisel-Sprouse axis had, surrounded by rumors and recriminations. Turlington wanted to "distance" herself, she told me last year—"be myself again."

As before, Meisel escaped unscathed. In 1989, in his most influential move yet, he'd revived the modeling career of Lauren Hutton, who was then 46, in a series of ads for Barneys New York. He also brought back other sixties and seventies faces such as Peggy Moffitt, Veruschka, and, most recently, Lisa Taylor. Meisel's recognition of the beauty of older women won him tremendous—and well-deserved—acclaim.

But still, he was dissatisfied when an interviewer came calling late in 1990. "I'm not having as much fun as I would like to or that I used to," he said. "I'm sort of in a transitional period in my life, because I don't go out and do drugs and f--- all night long anymore, yet I'm not quite ready for dinner parties."

Then Hearst hired British *Vogue* editor Liz Tilberis (along with Cavaco and Baron) to edit *Harper's Bazaar.* But by that time, says the *Vogue* editor quoted above, "we really wanted Steven back." How did *Vogue* win him when so many of his collaborators had signed with *Bazaar*? Condé Nast executives whispered subtle hints before Meisel made up his mind. They pointed out that thanks to his exposure in Italian *Vogue,* he had won millions of dollars in advertising jobs. The implication was that if he signed with Hearst, that work would fade away.

Franca Sozzani says she's heard the same story, but "that's not my style. It would be stupid to say I believed [in him] for twelve years and now he's bad." Whatever the case, Meisel was back in *Vogue,* beginning with shots that ran in the September issue. He's still up to his old tricks, though. "We didn't see that film for two weeks after he shot it," the *Vogue* editor complains.

Will Steven Meisel shoot happily for Condé Nast? Will he have problems and jump to *Bazaar*? Or will he head off to the desert as he once threatened? One old friend sees him as Peter Pan. "He's very sweet," she says. "He has a real thing about not wanting to grow up. He'd like to stay just the way he is."

But a fashion editor who is close to him thinks that Meisel has reached a turning point with *Sex.* For most photographers, causing such a scene would be the high-water mark of a career. But it seems to have caused Meisel to turn inward. "He's had a very high profile, but I don't think he's a high-profile person," says the editor. "I think he's making a change. He's always going to be brilliant and difficult, but I see a new direction. He's going into a clamshell, almost, and he'll come out as something new."

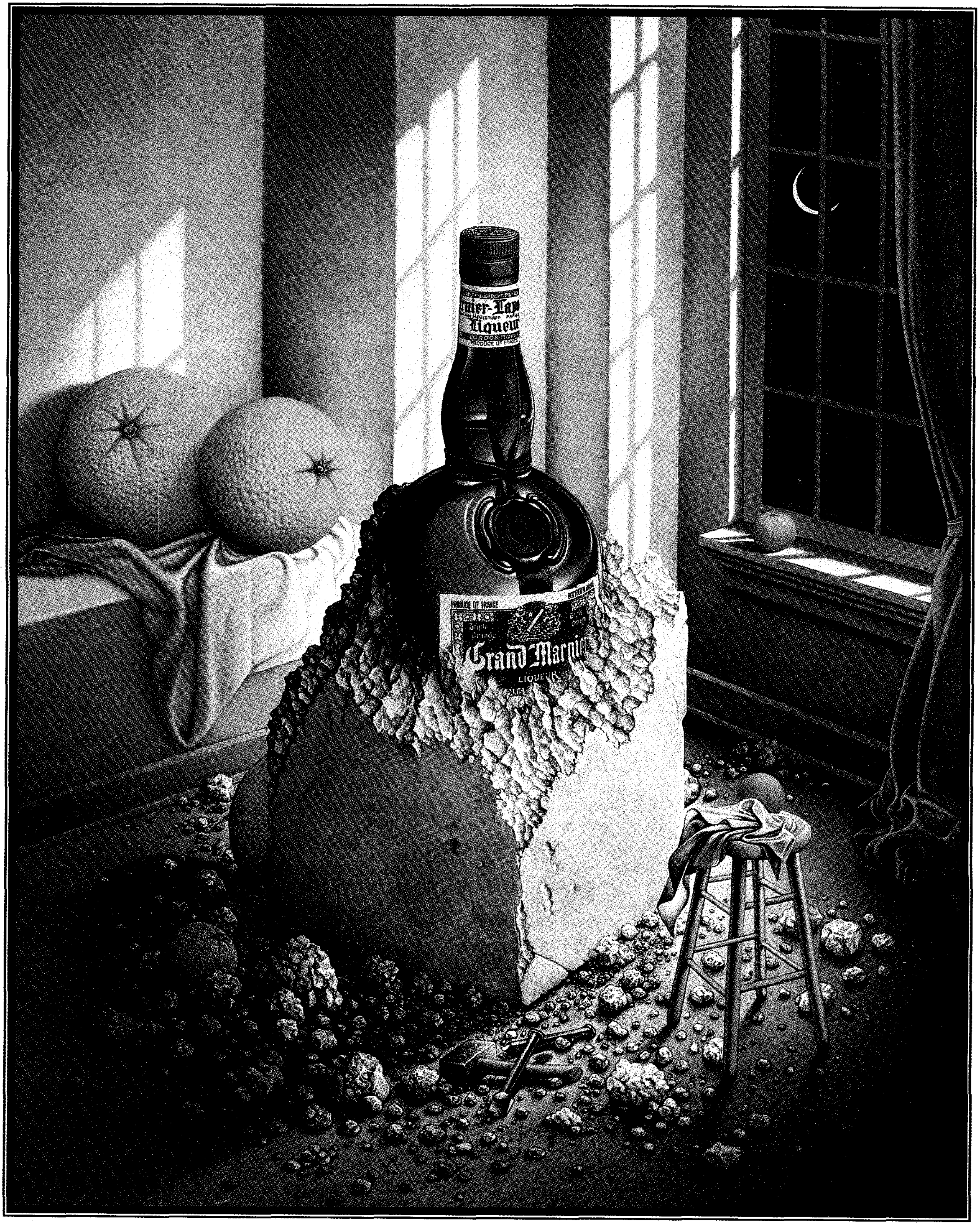
There have been other signs that the editor is right. Earlier this year, in the midst of shooting Madonna's book, Meisel lectured at the International Center of Photography.

"Is there anything you'd want different?" someone asked.

"More time," he sighed. "The days just end. . . . I wish I had more time to think."

So perhaps we'll get a chance to see if Peter Pan can really fly. ■

Photograph by Gerardo Somoza/Outline.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How Now Dow Jones?

The Nation's Hottest Newspaper Ponders Some Cold Realities

Key Staff Defections and the Economy Muddy the Future at the Wall Street Journal

Is There Life After Pearlstine?

BY CRAIG HOROWITZ
A reporter for New York Magazine

On the ninth floor of the *Wall Street Journal's* sleek but muted headquarters in the World Financial Center, edgy staff members squeezed together in a sober-looking conference room. Some leaned stiffly against the glass walls, annoyed, no doubt, that they didn't know why they were there. Others, who looked no happier, stuffed themselves in around a black table the size of a squash court.

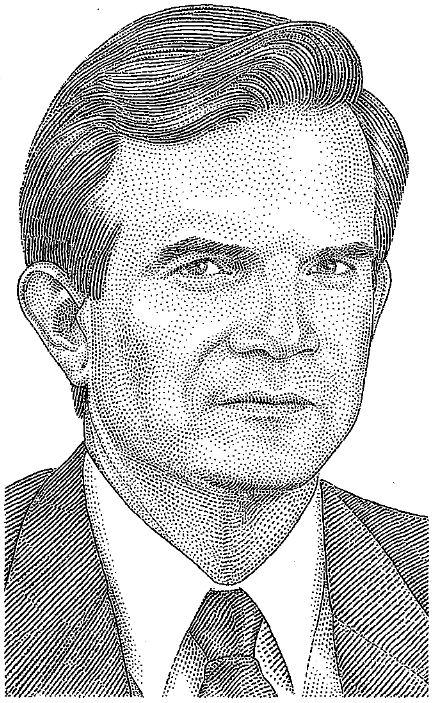
The first hint that something unusual was about to happen on this dreary, humid morning in May had come at 10:30. One by one, the phones in the newsroom started to ring, and one by one the reporters were asked to attend the noon meeting—a daily gathering usually restricted to the top editors and to decisions about what will run in the next day's paper. Though rumors raced through the carpeted newsroom as fast as the latest electronically transmitted market quotes, not a single reporter, not even those who regularly bragged about being insiders, seemed to know what was going on. Remarkably for a news organization, there had been no leaks.

Waiting in the conference room, along with the *Journal* staff, was Peter Kann, the chairman and CEO of Dow Jones, the *Journal's* parent company. His rare appearance lent added gravity to the scene, and at that moment, one reporter said, no one would have been surprised if Kann had announced the end of the paper. Though the meeting was certainly not about the end of the paper, it was about the end of an era.

For precisely at noon, as the preoccupied reporters moaned to one another about their work load, tapped their feet impatiently, and worried about their lunch dates, executive editor Norman Pearlstine lifted himself out of his chair at the front of the room and approached the podium. Immediately, there was silence, but Pearlstine hesitated. After nearly nine years of running the *Journal's* news operation with a strong, sure hand, he now appeared uncertain as he stood before the staff, scanned the faces he knew so well, and prepared to tell them he was resigning.

He looked into their searching eyes and seemed too nervous to begin. Some reporters were surprised to see that Pearlstine, normally a skilled public speaker, was clutching notes. This was, after all, the man who, in 1983, when he was appointed managing editor, had given what became known in *Journal* legend as the Castro speech. Holding forth like the blustery Cuban dictator, Pearlstine addressed the paper's editors and bureau chiefs for three and a half hours on his plans—never once hesitating, stopping to take questions, or referring to notes.

This, however, was different. This was personal, and almost as soon as he began his remarks, he faltered. Fighting back tears, he stopped for several seconds to collect himself, and then was able to finish without further interruption. "You can't walk into a room like that, even when you set the stage for it," Pearlstine said later, "and not be overwhelmed."



PAUL STEIGER

The new managing editor needs to prove that he is more than just a custodian.

Many on the *Journal* staff were overwhelmed as well. Even though there had been rumors for at least a year that Pearlstine might be leaving, the announcement was still a shock. Officially, Pearlstine, 50 told the staff he was resigning after 22 years at the *Journal* to satisfy his entrepreneurial

The paper must try to maintain its impact now that business is less glamorous.

urges, perhaps to form his own media company. Unofficially, *Journal* wags had begun to spin theories of intrigue, internecine power struggles, newsroom coups, and plain old burnout. Many pointed the finge at his successor, managing editor Paul Steiger. Others blamed the company's reluctance to put money behind new project Pearlstine was working on. "The nice thing about a 500 person newsroom is that you can get a theory for anything, Pearlstine says, "especially when everybody who think they're an inside gets surprised."

Truth, in thi case, may be mor interesting than fiction. It is far mor compelling to thin that Pearlstine simply walked awa from the top job a what is probabl America's most influential, if not it best, newspape than it is to believe he was the loser i some commonplace power struggle Pearlstine has ofte said that he is convinced the editors top publications sta too long, both f

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ieir own good and for the good of their rganization. He may also have believed iat his best work at the paper was behind im. "Norm's a visionary," says *Journal* dvertising columnist Joanne Lipman, and e had become "like a racehorse with no lace to race."

The moment the meeting was over, the eat-seeking gossip in the hallways and in e newsroom focused not so much on earlstine as on Steiger, the man now in iarge. Everyone understood that the ba-n had been passed, but beyond that iere was some uncertainty. "We knew hat we were losing in Norm," one re-orter said, "so the question became Vhat are we getting with Paul?' "

* * *

Practically before anyone had time step back and figure it out, the other sseled loafer dropped. This time, it hap-ened on September 3, in the small ninth-or conference room where the *Jour-l's* top editors had gathered for their gular 4 P.M. meeting. It was the Thurs-y before the long Labor Day weekend, d as a steady rain pelted the room's per-anently sealed windows, page-one edi-r James Stewart took a deep breath and aned forward in his chair. He looked ross the round table at his fellow editors d told them he was resigning. He was iving, he said, to write another book. iough Stewart wrote *Den of Thieves,* his st-seller about Michael Milken, Ivan esky, and the predatory eighties, while ing his job at the *Journal*—he usually rked at the paper from eight in the rning until one in the afternoon and on book from two to midnight—the ain was simply too great, he said, to do hat way again.

The stars with the bright-st shine have left," says ne member of the staff.

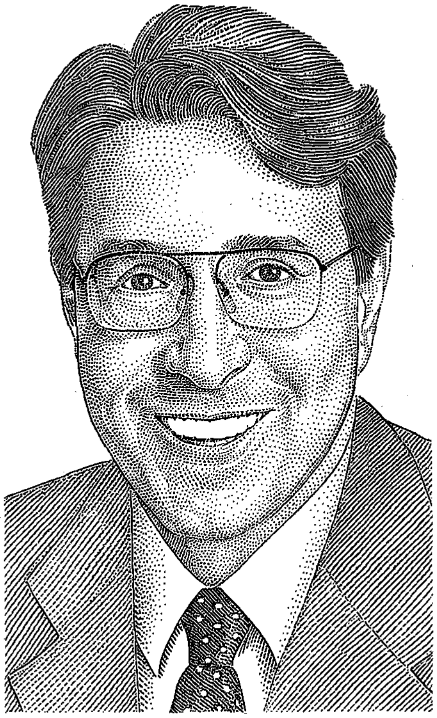
At the same time Stewart was telling his ers, a memo was circulating in the vsroom to inform everyone else. To ny, the announcement—like Pearl-e's—wasn't much of a surprise, and it led months of speculation, both inside l outside the paper, about Stewart's future. Though he had repeatedly expressed a sincere desire to remain at the *Journal,* his decision, appropriately for someone who writes about business, finally came down to the bottom line.

Simon & Schuster has offered him a reported $2 million for a book about Citicorp and the international-banking business, which he expects to take between two and three years to complete. "Coming off the success of *Den of Thieves,* there was great pressure on him to cut a deal now," says a staffer familiar with the situation.

With the departure of Pearlstine and Stewart—as well as that of high-profile reporters Bryan Burrough and Susan Faludi—it suddenly seems that the *Journal* has become a victim of its own success, unable to keep its best people and too slow to adjust to the demands of a new decade. "It's not like anyone's hanging crêpe," says one reporter, "but the fact that the stars with the brightest shine have left creates the perception that the *Journal's* no longer a happening place. It's clearly a setback." Taken together, the four were the most visible, most glittering symbols of what the *Journal* was all about, both as a newspaper and as an organization, during the past decade. And if Pearlstine's resignation was the last act in the long-running drama, then Stewart's announcement was the final bow.

For managing editor Paul Steiger, the new man at the top, Stewart's decision only makes things more difficult. As Pearlstine's successor, he was already a cause for worry on the part of some reporters at the *Journal,* and several even openly wondered if he was creative enough for the task. Now a Steiger administration minus Stewart is sure to spawn even greater doubt. "Selfishly, from my point of view it's painful," says Steiger, who points out that he and Stewart are very close. "Here it is, the start of my time running the show, and now my big gun is going to be gone."

Journal reporters are hoping that the paper's commitment to nonbusiness stories doesn't go with him. Steiger's background is deeply rooted in basic business coverage, and some staffers fear he will move the *Journal* away from the flashy feature stories that have become so much a part of the paper's reputation. After years of work by Pearlstine to extend the *Journal's* reach beyond the physical and psychic boundaries of Wall Street, there is concern that Steiger's *Journal,* especially without Stewart, might slip back into a more narrowly defined, predictable, and calcified news mix.



NORMAN PEARLSTINE

Pearlstine's reign was a union of the right editor and the right time.

Steiger must also find a way to plug the talent leak without forcing a return to the days when *Journal* reporters had to quit the paper if an outside opportunity—particularly a book offer—came up. But of all the burdens Steiger has to shoulder, one is clearly the heaviest. Now that Wall Street specifically and business in general are no longer the glamorous, broadly appealing subjects they were during the raging eighties, Steiger needs a plan to ensure that the *Journal* will maintain its impact and its influence in the nineties.

* * *

Steiger has taken over what remains, in its 104th year, the quirkiest and most unpredictable show in serious jour-

ILLUSTRATED BY KEVIN SPROULS

Once considered nothing but econo-nerds in bad ties, Journal reporters became the best-known names in journalism.

nalism. While most newspapers have gone to flashy graphics, color photographs, and shorter stories, the *Journal,* by comparison, looks almost quaint. It is as steadfastly gray and picture-free as it was 50 years ago. A newspaper still dedicated to the news of business, the *Journal* has actually had a split personality ever since the legendary Barney Kilgore expanded its scope in the forties to attract a wider audience. Though the paper continues to run page after page of dry company news that couldn't be of much interest to anyone except shareholders and hard-core corporate groupies, it is also home to extraordinary writing, in-depth analysis, and investigative reporting.

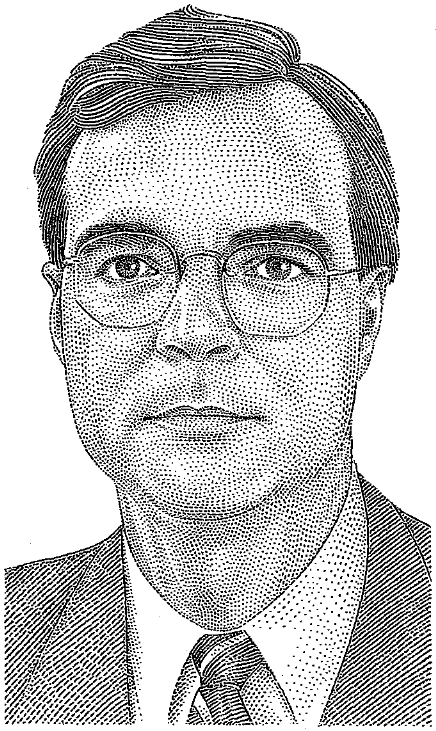
The *Journal's* front page remains one of the wonders of modern journalism. With its antiquated typefaces and its intractable six-column format that gives every story equal play, the page looks, more or less, exactly as it did when Kilgore first conceived it. It also looks more or less the same every day of every week. But looks, in this case, can be misleading. Pick up the paper on any given morning, and there can be one or sometimes even two stories that, as Steiger puts it, "simply knock your socks off."

Steiger must plug the talent drain without dampening the staff's spirit.

"The premise of the page," says Stewart, who has been putting it together with a staff of ten editors (including John Brecher, who, barring any last minute glitches, will take over the page from Stewart), "is that people need to know what's happening now and they need to know about some things in depth. It's a formula that's become more sound as the in-depth part of journalism has been abandoned by many of our competitors because of money, reader demands, or because they are trying, more and more, to compete with television. We don't compete with television."

As a business, however, the *Journal* has had to do its share of competing over the last decade. Hit hard by the effects of the general recession, the '87 crash, and a shriveling luxury-goods market, the paper slogged through seven straight years of declining ad sales, ending with last year's 10.3 percent drop. This year, advertising linage has begun to come back. For the first six months of 1992, it was up almost 8 percent over last year.

Circulation also has suffered. With the waves of corporate restructuring, hundreds of thousands of middle managers lost their jobs, and with them went their company-paid subscriptions to the *Journal.* In addition, many small investors stopped buying individual stocks and started investing in mutual funds, becoming less driven to follow the markets on a daily basis. So, after reaching a high of more than 2.1 million in the early eighties, circulation bottomed out at just under 1.8 million last year.



JAMES STEWART

He is leaving with a hefty contract to write a book about Citicorp.

Journal management has reacted to the difficulties in rather typical Dow Jones style—which is to say conservatively. On the circulation side, the quality of the paper's audience—the average *Journal* reader has an income of $169,500—has always been more critical than its size, so no efforts were made to pump up readershi artificially with cut-rate subscriptions With a similarly restrained strategy on th sales side, no effort was made to increas advertising linage by discounting the pag rate (currently $110,000, more than double the New York *Times* rate).

"We've had some tough times," say Dow Jones CEO and *Journal* publisher Peter Kann. "I don't view it as terribly surprising, and I certainly don't view it a alarming. Not everything can constantl go up." Kann—who, like every Dow Jone CEO since Kilgore, started as a *Journal* reporter—points out that the extraordinar growth of the late seventies and earl eighties was due in large part to externa factors, as was the falloff in succeedin years. While Kann and his managemen team have been criticized for being to passive—an article in *Forbes* earlier thi year accused them of suffering from a fea of failure—the 49-year-old chief executiv vehemently denies the charge. He point to the company's extensive electronic-ir formation-delivery systems as proof tha the company has shown vision.

"We know what we're good at, an there's no intention to take the compan off in a new strategic direction," he say "The opportunity, both now and in the future, is information, and we can deliver in any conceivable way. We're alread toying with BellSouth on a system usin codes in the ads by which you can acces additional information. And we'll have similar system on the news side. Thes sorts of interconnections will get a lo more sophisticated, and we'll probabl get to the point where we'll offer companies and individuals packages of information with the *Journal* as the core."

* * *

In large part, it's Pearlstine who mac changes like these possible. First as mana ing editor and then as executive edito Pearlstine reshaped the paper's news cove age, its focus, and its very image as a grea gray national institution. Handed a newsp per that had become fat and stodgy wi success—the *Journal* completely misse Watergate—Pearlstine pushed hard on tl basics of immediacy, timeliness, and rel vance. He energized the newsroom and r stored the paper's competitive edge. Lil the owner of a sports franchise determine to put together a contender, he also we after talent, spending freely and substantia ly increasing the size of the news staff. B perhaps most significant, Pearlstine ma the *Journal* a reflection of his own expa ive, forceful personality, both inside and utside its pages.

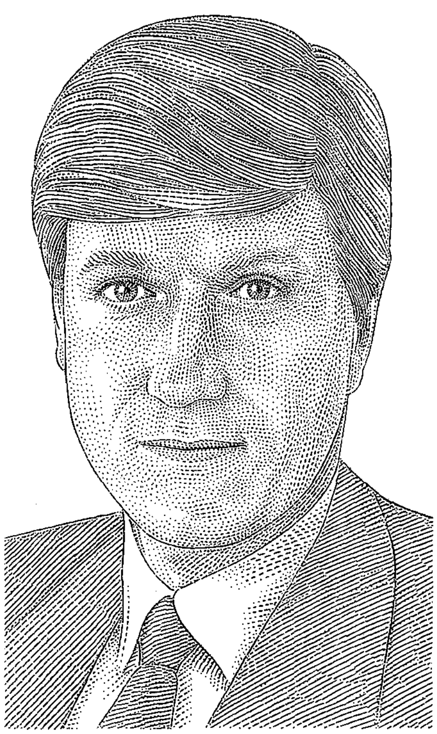
Like Harold Hayes and *Esquire* in the ixties, and Ben Bradlee and the Washingon *Post* in the seventies, Pearlstine at the *ournal* in the eighties was that rare union f the right editor at the right publication t just the right time. Once considered a ead end for reporters, a place that atracted mostly econo-nerds in brown ants and bad ties whose idea of a good ime was a quarterly-earnings report, the *ournal* became, under Pearlstine, a hot roperty. The newspaper Harry Truman nce derisively referred to as "the Repubcan Bible" was now a place where the rightest young reporters—even those ho didn't know a 10K could be anything ther than a road race—wanted to work.

Given the freedom by Pearlstine to purue the stories they were most interested for the *Journal,* and to pursue greater lory with book projects, the once-anonyous *Journal* reporters became among e best-known names in journalism. The aper became a showcase for the talents f people like Stewart, Bryan Burrough, usan Faludi, and Alex Kotlowitz. Such is e power of their celebrity that when tewart had breakfast with Tina Brown at e Royalton hotel shortly after she was amed editor of *The New Yorker,* everyne in New York media circles was talkg about it by that afternoon.

And when Graydon Carter, Brown's relacement at *Vanity Fair,* wanted to flex is own editorial muscle and to shift the ublicity away from *The New Yorker,* he gned Burrough—a nine-year *Journal* eteran and co-author of the best-selling *rbarians at the Gate* and, more rently, the far less successful *Vendetta*— a reported three-year, $600,000 deal a contributing editor. All of this uld have been unimaginable in the e-Pearlstine era.

ome staffers complain
earlstine liked glitz
nore than substance.

Indeed, Pearlstine did more to remake e *Journal* than any editor since Barney lgore. It was Kilgore who, in the early rties, had taken a parochial, little-read ade paper—one that was virtually matose as a business—and turned it to the country's first thriving national ily. With his relentless energy, his talt as a newsman, and his vision of nerican business as one big coast-to-ast community ("The businessman in rtland, Oregon, needs to know the me things as the businessman in Portd, Maine," he would say), he was reonsible for the *Journal*'s exponential rise in circulation during his tenure: from 32,000 to 1.1 million.



BRYAN BURROUGH

He was lured away
by Vanity Fair for a
reported $600,000.

While Kilgore conceived and constructed the paper's unique architecture, including its revered front page, it was Pearlstine who renovated and modernized the journalistic structure. He redesigned the *Journal* as a three-section paper and expanded its scope to include such subjects as marketing, media, personal finance, law, and technology. He judiciously led the paper through its coverage of Wall Street's wild free-for-all in the eighties, when law, order, and ethics in the financial markets received little attention as long as everyone was making money. And he oversaw the Pulitzer Prize–winning coverage of the insider-trading scandals and 1987 stock-market crash, when everyone on Wall Street circled the wagons and waited for invaders to appear on the horizon. Like Kilgore before him, who told his reporters to just "write what you think is damned good reading," Pearlstine was, through it all, as passionate about a good read as he was about a good business story.

* * *

Pearlstine is also an avid student of the *Wall Street Journal*'s history, and there is one piece of the Barney Kilgore legacy that he undoubtedly had no desire to emulate. "All through the fifties, Kilgore was growing restless, increasingly frustrated because his newspaper no longer needed him," writes Edward Scharff in *Worldly Power: The Making of the Wall Street Journal.* "Kilgore had given the *Journal* a potent formula, and now that the paper was hugely successful, the formula had become sacrosanct. The *Journal* needed managers who were custodians, not innovators. And Barney Kilgore, by his nature, was uniquely unsuited for the role of custodian." Despite his unhappiness, Kilgore remained with the paper until his death in 1967.

The question that needs to be answered now, for both the *Journal*'s staff and its readers, is what kind of role Paul Steiger is suited for. A Yale graduate and former business editor of the Los Angeles *Times,* Steiger returned to the *Journal*—he worked in the San Francisco bureau from 1966 to 1968—as an assistant managing editor in 1983. Two years later, he became Pearlstine's deputy. And while he has pretty much run the day-to-day operation of the news department since June 1991—when Pearlstine was elevated to executive editor in the hope that the freedom to develop new projects would keep him happy—Steiger, 50, must demonstrate that he can do more than just make the trains run on time. If he is to step out of Pearlstine's shadow and put his own stamp on the *Journal,* if he is to be viewed as more than just a "custodian," he must, sooner or later, put forth a vision that will carry the paper through the nineties.

To date, Steiger's ascendance has produced barely a ripple either inside or outside the paper. Publicity has been minimal, with none of the near-hysterical attention that usually accompanies a media switch of this magnitude. After the 1929 stock-market crash, the *Journal* ran the typically understated headline STOCKS STEADY AFTER DECLINE. And after Barney Kilgore died: BERNARD KILGORE DIES: MADE A NATIONAL DAILY OF WALL STREET JOURNAL. Pearlstine's departure got only a short, unbylined story in the paper's second section with the headline PEARLSTINE PLANS TO RESIGN POSTS AT DOW JONES. Steiger received one paragraph.

So the transition has been a smooth, if quiet, one, although Steiger has a few *Journal* reporters worried. Less effusive than his predecessor, Steiger has yet to give his version of a Castro speech, though he has met with the paper's editors and bureau chiefs. "I did not talk for three and a half hours," says Steiger, who lives with his wife of six years in Manhattan. "But I did talk some, and I listened some.

"I told them," he says, referring to the editors and bureau chiefs, "that the paper does need to change, but it needs to change in evolutionary fashion. When you have an institution like the *Journal* that readers are very fond of, you have to change it to keep up with their needs and, in some cases, to anticipate them. But," he says, leaning forward and inadvertently

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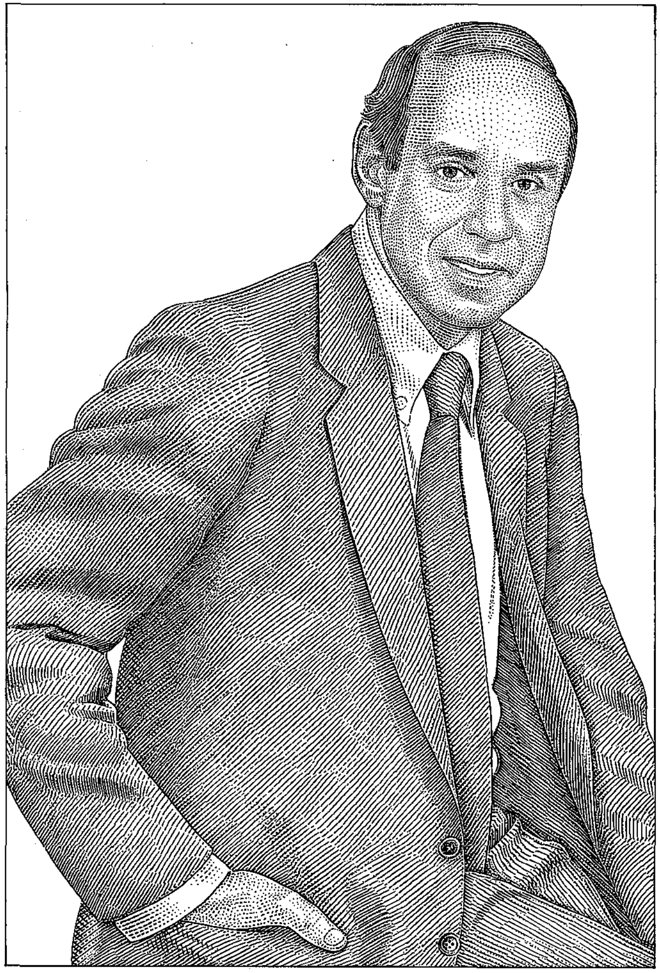
Advertising sales declined for seven straight years, although there is some improvement for the first six months of this year.

revealing the Armani label on his tie, “you also don’t want to shatter their confidence or knock them off balance. It’s tricky.”

No trickier, surely, than trying to convince hundreds of reporters—people who are by nature world-class malcontents and skeptics—that you are now the right person to lead them. Though Steiger gets high marks from nearly everyone as a newsman, he suffers sometimes harsh judgments when compared with his predecessor. While Pearlstine is described by reporters as a charismatic leader, Steiger has been called “the man in the iron pants.”

A comparison of the two men is, in many respects, a classic matchup of sexy versus steady, inspirational versus hands-on, visionary versus quotidian. One reporter says Pearlstine could sweep through the newsroom, tossing off greetings and brief conversational tidbits, making every reporter feel like the most important person at the paper and that the reporter’s assignment was the paper’s most important story. “This was a guy you would go into battle for,” the reporter says, “a guy for whom you would happily kill yourself.”



PETER KANN

CEO Kann and his managers have been criticized for being passive and suffering from a fear of failure.

Though he has already become a kind of nostalgic figure at the *Journal,* Pearlstine is not without his detractors. “The worst thing he did was to trash the meritocracy,” says a staffer. “He cut all kinds of special deals with the people he liked. I’ve even heard that Bryan [Burrough] was still getting a salary while he was on leave to do his books.” (Burroughs denies this.) Still other reporters quickly point to Pearlstine’s short attention span, his affection for glitz over substance, and his fondness for newsroom politics as things they are happy to see gone from the paper.

Pearlstine has always been attracted to glamour and a kind of eighties-style life in the fast lane. He is married—for the third time—to the successful pop-psychology author Nancy Friday, and the two are a very visible couple. Pearlstine was often criticized while he ran the *Journal* for socializing with people the paper was covering—Jim and Linda Robinson, Ron Perelman, Donald Trump. In one embarrassing incident, he apologized publicly for accepting a helicopter ride to Atlantic City and tickets to a boxing match from Trump

Otherwise-hard-nosed, ethics-obsesse reporters at the paper offer up these once questionable friendships as a great sourc of story ideas. “Norm took some shots because he had some high-profile friends, says Bryan Burrough, “but I never perceived it to be a problem that intruded i a bad way into the paper’s coverage.” It’ hard not to wonder if Burrough would b so forgiving of someone he were investigating and writing about.

Steiger, surprisingly enough, is no criticized in the newsroom for not snuggling up to the powerful. The fact that h can often be seen at lunchtime in the *Journal* cafeteria talking to a staff member i presented as a negative. This, couple with the long hours he puts in at the pape and his attention to detail—he ofte makes word changes and fiddles wit copy—has gotten him painted in broa strokes as the ultimate inside guy.

“You have these two rather differen personalities,” says Robert Bartley, wh has been responsible for the *Journal’* editorial page since 1972, “and in a wa they are kind of suited to the tasks of thei era. When Norm was managing editor, w needed innovation, and now with Pa we need somebody who *will* operate th thing in a thoroughly professional way.

To prove there is vision, Ka points to the investment i information systems.

Despite grumbling from the reporter Steiger may in fact be the right man at th right time. And it’s possible that he has n desire to change his image, confident th what the paper needs right now as muc as anything else is his kind of restrain Even though business on Wall Street h returned to pre-1987 levels, the moo both there and in the rest of the count has shifted away from the showy, fre wheeling, fast-money days when Pear stine ran the paper, and you get a sens when talking to staffers that they realiz it’s time to move the *Journal* forward– both in its in-house attitude and in its co erage. Often criticized for its infatuatio with the personalities, the symbols, an the texture of the eighties, the *Journ* seems destined in the Steiger era to she at least one layer of its old skin.

Steiger says that he has had conversaions with his editors and bureau chiefs bout ways to get the paper's coverage out f the past decade, and he points out that 's more than simply changing attitudes—'s also a matter of how the *Journal's* reources are used. "It's going to be much ore important to look at people who are uilding things and making things than eople who are redesigning the corporate nd financial structures through which that ctivity goes on."

Or, as Stewart puts it, "To the extent iat anyone thought the *Journal* ad become too fascinated with ie movers and spenders of the ighties, well, those people have ioved off center stage anyway."

* * *

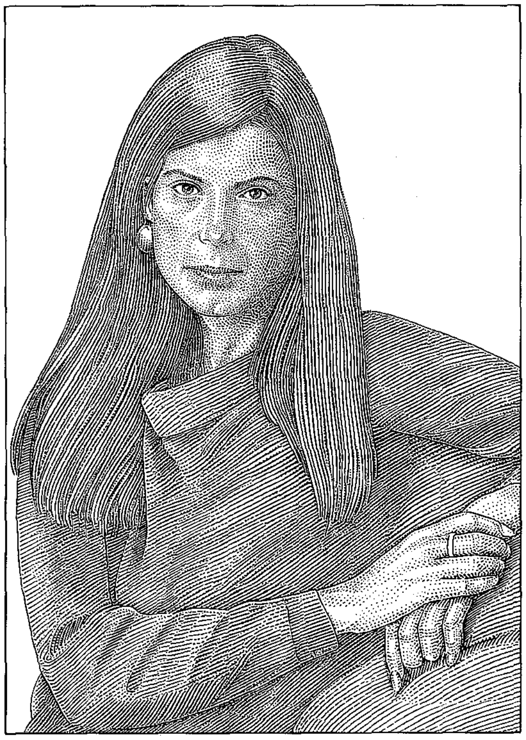
Inside *Journal* headquarters, gns that the Steiger era has beun are slowly taking shape. ione, for example, is the inner rcle that surrounded Pearlstine. Norm always played favorites," ie reporter says, "and his judgients about people weren't alays based on their work. Paul oesn't play favorites." Even the porters who are eager to queson Steiger's creativity agree that 's fair and evenhanded. He is so, reputation notwithstanding, ceedingly pleasant, soft-spoken, id quick to smile.

"Of course, there are stylistic difrences," says Stewart, who will main at the paper through the ections in November. "I think ul's ego isn't as big. But on the ings that really matter, like integy, courage, willingness to take ks in stories, willingness to spend oney to get a story, and comment to excellence, Paul is every bit committed as Norm was."

Articulate, elegantly dressed, d the co-recipient of a Pulitzer ize for his reporting on the 1987 ock-market crash, Stewart reains, despite his resignation, the otheosis of the *Wall Street Journal's* w style. Though he is, like Barney Kilre, a graduate of DePauw University, in eencastle, Indiana, Stewart and Kilgore as different, on the surface, as Pearlne and Steiger. But on matters of subince, there is a continuity of shared vals among all four men, and Stewart is obably as close in spirit to Kilgore as iger, in fact, is to Pearlstine. Stewart, io holds a law degree from Harvard, s hired by Pearlstine in 1983 from *The ierican Lawyer,* and he was named ge-one editor in 1988.

Shortly after Pearlstine's resignation t before his own, Stewart was sitting in paper's cafeteria with its beautiful riv- views. He nursed a cup of coffee and ked easily about the management changes at the *Journal* as several boats floated lazily out on the Hudson over his left shoulder. He flatly stated that even though Steiger's appointment meant that he himself would not become managing editor anytime soon, he intended to stay at the *Journal.* He was satisfied that under Steiger's leadership, the paper would maintain its journalistic values and he could continue to pursue the feature stories he cared about—and he could work on his own writing projects.

Looking back on that conversation, Stewart now says the only thing that changed is that he took a harder look at reality. "People are constantly asking, 'How did you do *Den of Thieves* and be page-one editor of the *Wall Street Journal*?' And the answer is 'I don't know.' All I know is I can't do it again." Nor, in all likelihood, would the paper let him. "The last six months of *Den of Thieves,* when Jim was trying to do that and run page one," says a close associate, "was a terrific strain on his staff, on the paper, and on him. Both he and Steiger agreed that they couldn't allow that to happen again."



SUSAN FALUDI

Faludi left the paper after publishing her highly successful book "Backlash."

There is also speculation that board chairman Peter Kann may have interceded. "I think Peter feels the book policy got out of hand," says a high-level *Journal* staffer. "If you're the publisher of the paper and the chairman of the board, you undoubtedly have a different view from the news department of the value of the publicity and the controversy over the books. From the corporate point of view, the visibility generated by the books and the attacks of a Jim Robinson, a Harry Freeman, and an Alan Dershowitz is, at best, a mixed blessing."

Circulation has suffered; from a high of 2.1 million, it is down to 1.8 million.

Stewart maintains that his decision to leave was purely personal, and the fact that it follows so closely on the heels of Pearlstine's exit is simply a coincidence. He was, he says, quite comfortable with the change at the top of the paper and eager to continue working with Steiger.

"One of Paul's strengths is a real keen news sense and a determination to compete on that level. His attention span is longer than Norm's was, and he keeps the paper focused on stories. One of the things he said that struck me as significant came after the Los Angeles riots. He said, 'We're not dropping this urban agenda simply because the attention span of the American people is fifteen minutes.' I don't know if Norm would have said that sort of thing."

In the area of journalistic expertise, most Steiger critics fall silent. The one concern given voice is that Steiger's interests are too heavily anchored in business and he has less enthusiasm for other subjects. This has not proved to be the case. He has for some time been a source of story ideas outside the financial markets.

Back in February, the *Journal* ran an extraordinary front-page story by Alix Freedman about the manufacture, distribution, and use of cheap handguns. A startling account of the family that dominates the business, producing some 400,000 Saturday-night specials a year, it was coupled with a look at a family whose lives have been decimated by one episode of violence after another—all involving cheap handguns. The idea for the piece came from Steiger. According to Freedman, a senior writer who has been at the *Journal* since 1984, Steiger not only had good instincts about shaping the piece, he was supportive with time and resources. Freedman traveled to California and Milwaukee, where the stories were centered, and took six and a half months to complete her assignment. Six and a half months for a story that would have one day to find its readers. Then, just like that, it's gone.

In this age of kindergartenlike attention spans, sound bites, quick hits, dwindling

Steiger may be the right man at the right time. Some staffers think the Journal should forget the '80s and move into the '90s.

literacy, and the dominance of video, the *Journal* is a kind of white—and black—elephant. An anomaly even among newspapers, it continues to stake out the high ground. Despite both social and economic forces pushing in the opposite direction, the *Journal* remains committed to the kind of editorial extravagance vividly on display in Freedman's piece. Less than one month after the handgun story appeared, the *Journal* published a front-page piece by Judith Valente about a father and son who renew their relationship while the son is dying of AIDS. It was a moving story about the disease and its impact on the stricken family—and it required even more time to put together than the handgun story. Valente essentially lived with the family for two months. "The *Journal* is a reading experience," Stewart says, "and it can never back away from that."

A sports section may be added, and on Friday, a section for the weekend.

* * *

The *Journal* has begun a move to capitalize on its reputation by spinning off new properties using the paper's name. After several failed attempts to start a magazine during the eighties, Dow Jones now appears at long last to have a viable product with *SmartMoney.* A personal-finance magazine conceived by Pearlstine and aimed at a higher segment of the market than Time Warner's *Money,* it is being produced as a joint venture with the Hearst Corporation. A test issue was published in the spring with good results, and a second issue—with 96 pages of advertising at the full rate—came out last month. Still proceeding cautiously, the magazine plans to publish six issues next year.

One look at *SmartMoney*'s table of contents, filled as it is with articles by *Journal* staffers, reveals a continuing problem Steiger is going to have to address. In the newsroom, they call it the "brain drain," and it really began when Pearlstine opened the door for *Journal* reporters to work on other projects. As business became sexier and more exciting during the eighties, the *Journal*'s coverage also attracted more attention. Business, it seemed then, with its competition and vividly drawn characters, was like sports, and everyone was interested in reading about it and talking about it.

With this came book offers for *Journal* reporters. "Frankly," says Pearlstine, "there's a part of me that thought this place should be a dormitory and everybody should have their meals here and just work at the *Wall Street Journal,* and that should be enough pleasure for anyone in life. But another part of me realized that we were trying to bring in a more diverse, more talented staff, and you've got to play to all kinds of eventualities."

What began as a few reporters' requesting leave to write books, however, quickly turned into a mob scene with the success of *Barbarians at the Gate,* by Burrough and John Helyar. Written in seven months for an advance of $150,000, the book spent 39 weeks on the New York *Times* best-seller list. Suddenly, agents and publishers were poring over the *Journal*'s front page. It got so frantic at one point that a reporter with a page-one story got several book offers over the phone by mid-morning the next day.

"What no one could have anticipated when we implemented the policy allowing reporters to do books," says Steiger, "is the escalation of the dollars . . . the tremendous stakes some of these projects have developed." Though things have settled down now—partly because Burrough's *Vendetta* won't even come close to earning back its seven-figure advance, and partly because there is less of a feverish interest in business in general—there are still fifteen *Journal* reporters currently working on books.

"There are problems," Steiger says about the book offers, "but on balance I'd much rather have the success than not. The books have helped us keep some very talented and motivated journalists and have helped bring us some very good stories." They have also helped bring unprecedented jealousy and envy to the *Journal*'s newsroom. And while this is perhaps a more significant commentary on human nature than it is on the paper, it is a real problem nonetheless.

"Despite all of the publicity and all of the successes with books," one reporter says, "most of us still toil in obscurity. We're still anonymous handmaidens to the institution. So here you are, one day an ink-stained wretch sitting next to your colleague, huddled over your computer, eyes clenched, side by side. And the next moment, your comrade in arms has bought an $850,000 country house in Connecticut. Of course there's gonna b jealousy."

By and large, however, the era of th big-book contract at the *Journal*—Stewart's unique situation notwithstanding–seems to have passed. Along with some what diminished interest on the part o the publishing houses, Steiger does appear to have adopted a harder line on reporters' taking leaves. Though he claim to be no less enthusiastic about extracurricular projects, one reporter says sh knows of several people who were tol they couldn't take off for another yea "Steiger's not letting people get book contracts today and walk out tomorrow. It' simply not like it used to be."

Steiger also clearly has plans to mak other changes at the paper, though he i characteristically coy about revealing to much. There has been talk about a sport section based on the success of the *Jou nal*'s Olympic coverage, and there is dummy for a Friday weekend section. Bu neither of these ideas is likely to make into the paper anytime soon. What's mor likely, along with subtle shifts in coverage is a vigorous effort by Steiger to try an reach segments of the population wh don't read the *Journal.* In particular, ther is a huge window of opportunity whe blacks and women are concerned.

Meanwhile, Pearlstine continues on th Dow Jones payroll as a consultant, and h continues to look for the right opportun ty. Though rumors have linked him t projects with everyone from Barry Dill and David Geffen to the Hearst Corpor tion, he remains a free agent. "The peop who are advising me have said that if two years I still don't know what I'm d ing, then I'm in trouble. But if I make deal in two weeks or two months, the I've almost certainly screwed up."

Steiger is likely to go after missing readers, notably blacks and wome

And as for the man who was his fir big hire back in 1983 and who has no replaced him, Pearlstine, perhaps fittin ly, has the last word. "The people wh want to make judgments about the maj figures of journalism in this century w have to wait until the year 2000 to s what Paul Steiger has done." ■

Mussorgsky
Ramey
Schubert
Bach
Sheng
Strauss
Bernstein
Grieg
Mozart
Beethoven
Diamond
Brahms
Elgar
Mahler
Dvořák
Herbert
Zwilich
Stock
Saint-Saëns
Gershwin
Bartók
Knussen
Street
Rachmaninoff
Tchaikovsky
Husa
Mendelssohn
Copland
Bruckner
Morawetz
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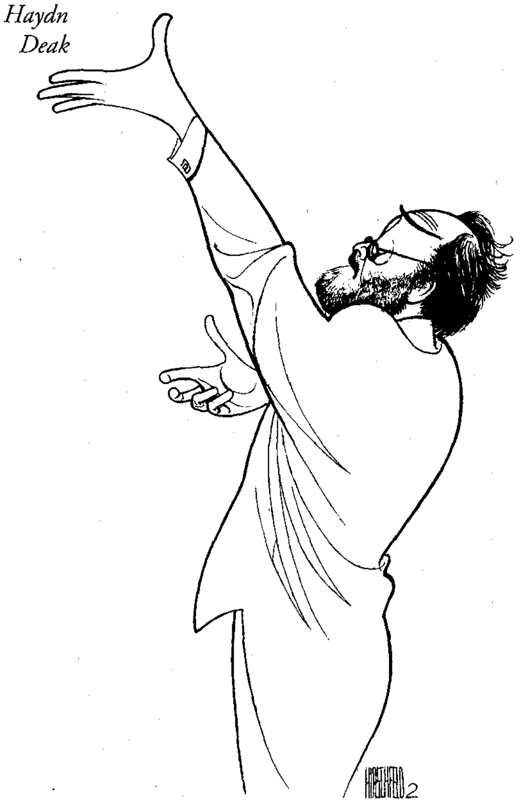

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New York W

SKLOVER IN 1990; AT HER HIGH-SCHOOL GRADUATION (INSET); AND (OPPOSITE PAGE) AT HER BROTHER'S BAR MITZVAH.

oman

Theodora Sklover dreamed grandly, breathed the city's most rarefied air . . . and couldn't ask for help

BY LINDA WOLFE

ON THURSDAY, MAY 7, 53-year-old Theodora Sklover, a former director of the Governor's Office of Motion Picture and Television Development, a woman whom Esquire had, in 1973, named as a member of the "definitive women's lib establishment," called a friend and left a message saying she was feeling despondent. "I'm really down," she said. "I don't know what to do." But her voice perked up after that. "Talk to you later," she chirped, in her usual peppy fashion, and went out to get her hair done.

On Saturday, she was down again. She got out a pad and made a list of friends from whom she might borrow some money. Beneath their names she scrawled some of the debts they might help her repay. "Phone," she wrote, among other things. "Con Ed. Rent."

By Sunday, she was examining her life on the same notepad. "If I never made another phone call," she wrote, "I'd probably never get another phone call." And, "I've managed so that I'm out of the loop in every way. Both professionally and personally. I really don't belong anywhere!"

By Sunday night, she was trying to get drunk, swallowing great gulps of cognac. And on Monday morning, as the sun began to rise over the East River and cast its first rays toward her ninth-floor apartment on East 51st Street near Beekman Place, she climbed out onto her living-room windowsill. Wearing a favorite old black jumpsuit, she perched on the sill for a while. And then she propelled herself downward into the morning air.

Her fall was broken once. Her body banged against an air conditioner projecting from the apartment below hers, and the neighbors, thinking the noise was a gunshot, called the police. But by the time they called, Sklover had landed amid a bed of red tulips growing on a hard berm of railroad ties and earth in the yard below. An instant later, the body flipped over, and by the time the police arrived and saw that she was dead, she looked very peaceful. Like Ophelia floating amid the garlands.

How could Thea Sklover's life have come to this? her friends—I was a casual one—asked themselves. Some felt guilty about her suicide, blaming themselves for not having called her often enough, not having lent her money, not having *noticed* she was in despair. Others panicked. They felt frightened because her death seemed to say something to them about the plight of aging, unattached, professional women in New York. One such woman said to me, "Thea's death had everything to do with the fact that she lived her life in New York's most exciting circles. That meant she couldn't ask anyone for help—because New York is the kind of city where you have to act very up and very successful all the time, no matter what you're really feeling." Another said, "This was only the first of many, and frankly, I've been waiting to see who among the wide circle of women I know was going to be first. Because there's an epidemic of middle-aged women sinking into isolation and pauperdom out there."

For these women, Thea Sklover's death was so paradigmatic that it filled them with terror, the terror that always explodes when we imagine suicide as an act brought on by unfortunate external circumstances—something that can occur in the lives of any of us—rather than by a melancholic disease.

It was largely to still this terror, to explain that Thea both was and wasn't Everywoman, that I undertook to write about her.

MOVIES. FROM THE TIME SHE WAS A CHILD, Thea Sklover craved the kind of career that flourishes under bright lights and before the camera's eye. The longing may have been instilled in her by her mother, Rosalie Klein, a Brooklyn housewife who treated both her daughters—Thea, who was then known as Terry, and her older sister, Marcia—to lessons in dancing and drama from the time they could barely walk. Rosalie hadn't wanted the girls—nor their brother, Stanley, either. She told them this often. And she even told Thea that she'd tried to abort her by throwing herself down a flight of stairs while she was eight months' pregnant with her.

Perhaps it was true. Marcia Klein, now a poet and teacher, remembers her mother's falling down the stairs shortly before Thea's birth, but not the explanation of the fall that Thea claimed she'd been given. Marcia also remembers that Thea was a sickly baby, always crying and suffering from acute diarrhea. "The doctor said she had to have mother's milk," says Marcia, "but my mother had none. So they had it 'telegraphed' from New Jersey, a thing I couldn't understand—I mean, I was little, and I kept looking at those overhead wires and wondering how on earth they could send milk through them."

If Thea's mother had little to give her youngest offspring, she also gave little to her husband. Thea's father, Irving Klein, had money, but he didn't follow a respectable profession. He was a bookie. "A bookie who didn't bet," Marcia says. "He considered betting a sucker's game."

Rosalie was embarrassed by him. She liked to live grandly. She bought Thea's clothes in Saks's children's department and her own from the designer Hattie Carnegie. She was courting respectability, spending the time in which she wasn't out shopping raising money for Jewish charitable organizations like B'nai B'rith. Irving Klein's occupation permitted her the luxury she liked—the family lived in a large, comfortable apartment in Flatbush and always had at least two in help—but she often fought with her husband, telling him he was asocial. "He adored her," Marcia says, "but she didn't adore him. Or even like him, except when he gave her what she wanted." She particularly recalls an evening when she, Thea, and their parents went out to dinner at Gallagher's restaurant. Her mother pointed to a nearby table filled with other bookmakers and said to her husband (who didn't socialize with people in his business), "See, you're not included in that either."

NEW YORK
WOMAN

Once, a colleague says, Sklover was "dedicated, caring, bright—a remarkable woman."

It was a terrible atmosphere to grow up in. And it got worse. When Thea was 4, her mother developed breast cancer and had a lumpectomy. When she was 9, her mother had a breast removed and afterward talked often of wanting to die. When she was 12, her mother did die. But before that early death, Thea's parents had already separated. "Our mother chased our father out," Marcia says.

After his wife's death, Irving Klein returned to the home and reassumed his parental role, eventually leaving bookmaking behind and investing in small companies. He was generous to a fault. When the girls wanted to go shopping for clothes, he would peel bills from his wallet. "He dealt in big bucks," Marcia says. "Whenever someone in the family got married—and remember, we're talking about the 1940s—he'd give a thousand bucks. Always a thousand bucks."

Thea, like her mother before her, was ashamed of her father. She told this to her good friend writer Lee F. Gruzen years later. She also told Gruzen, when talking about the kind of man she might one day settle down with, that she imagined it would be a widower, someone who had loved his wife very much and who would, after losing her, marry Thea.

THEA WENT TO HIGH SCHOOL at Brooklyn's Erasmus Hall. Her ambition at the time was to be a film star. She especially wanted to be a sexy actress like Rita Hayworth—and although her hair was naturally dark, she eventually began tinting it red.

After high school, she went to Bennington College, where she studied dance and drama. But after college it became clear to her that the performer's life was a risky and uncertain one. She took an advanced degree at the Bank Street College of Education. There, she displayed an affinity for teaching, and soon she was instructing fellow graduate students in early-childhood education.

It was while she was teaching at Bank Street that the creativity and innovativeness that were to mark the rest of her career became evident. She began using television—a medium that was in those days scorned by many teachers—as an educational tool. Then she parlayed her interest in the electronic medium into a grant from Fordham University to develop TV teaching methodology. Soon she was on her way to becoming what was still quite new and rare in those days: a communications expert.

The time was the late sixties. Cable TV was in its infancy, and battles were being fought daily over how it was to mature. For liberals and radicals, the rallying cry was "Public access!" It was essential, these proponents of social change believed, that community groups, local cultural institutions, and even the ordinary man and woman on the street be able to air their own views and accomplishments on television. It would be a boon to society, they were convinced. It would be uplifting. "We were going to change the world with cameras instead of guns," says film director Lou Potter, who met Sklover shortly after she got on the optimists' bandwagon and begun lobbying for public access.

Potter was so impressed with Sklover's energy and talent that, he recalls, "I figured she was going to one day be the czar of public television."

Others who knew her professionally in those days also remember a young woman full of dynamism and hope. "She was idealistic and had a deep commitment to the public interest," says Steven Scheuer, TV and movie critic and commentator, who lobbied for public access with Thea. "If she had any problems, they were a tendency to think that just because something was in the public interest and she wanted it, it would come to pass." Larry Grossman, former president of NBC News and PBS, says, "After the race riots of 1966–1968, a bunch of us were upset about how badly television had covered those local events. We wanted to set up a channel that could do this, and we brought in Thea to help us. She was dedicated, bright, caring—a remarkable woman."

But if Thea was doing well at work, her private life was another story. In 1963, she had married lawyer Larry Sklover. By 1968, the marriage was over.

THEA WAS NEVER TO MARRY again, but at first, she didn't seem to mind being single. She made friends with numerous accomplished women in a variety of fields, three of whom—Lee Gruzen, City Councilwoman Ronnie Eldridge, and theatrical producer and real-estate broker Rosita Sarnoff—became her best friends and remained loyal to her all her life. She dated lots of men, including a prominent black politician with whom she had a long affair. And she concentrated on her career, anticipating the day when public access might become a reality.

Her anticipation took the form of wondering how the public would be able to produce its own television shows. "She was obsessed with the question of what good our getting public access would be if someone didn't teach the public how to use the programming facility," says lawyer Jerry Traum, who worked with Thea on Open Channel in the early seventies. "She was always saying, 'But *how* is the shoeshine guy on the corner going to get his views across on TV? Who's going to show him how?' "

Out of that obsession, Thea—shortly before public access became a reality, in 1971—created the first organization in the country to teach community groups how to go about producing television shows. Her nonprofit organization was called Open Channel, and under its aegis, she and a troop of volunteers videotaped services at a black apostolic church in Brooklyn, jazz performances put on by prison inmates at Attica, theatrical productions put on by inmates at Dannemora, a public-speaking contest run by the Boy Scouts of Greater New York, and numerous other events sponsored by local institutions and organizations.

Open Channel made Thea famous. She was frequently profiled in newspapers and magazines. She was hired by the New York City Board of Education, and by the cities of Minneapolis, Tulsa, Dayton, and Newark—among others—as a communications consultant. In 1973, *Esquire* listed her as one of the 302 members of the definitive women's-lib establishment. And in 1974, she was selected as a member of the small and prestigious Women's Forum, an organization of preeminent women, among them Elly Guggenheimer, Carol Bellamy, and Betty Friedan.

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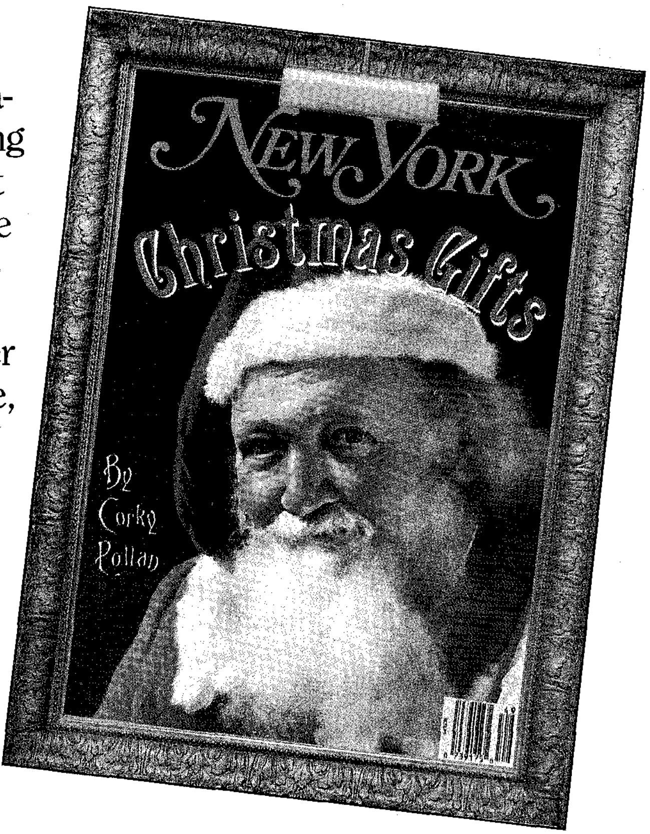

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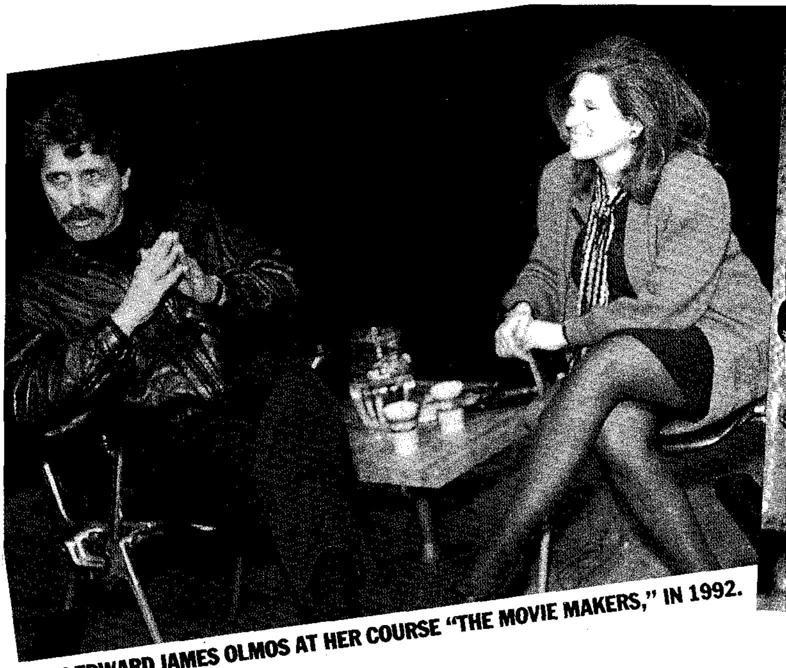

WITH EDWARD JAMES OLMOS AT HER COURSE "THE MOVIE MAKERS," IN 1992.

WITH GUEST DYAN CANNON IN 199

That same year, she was appointed a member of Mayor Beame's task force on municipal communications and made chairwoman of the Film and Television Committee of the New York City Bicentennial Commission. She was not a radio or movie star—but she was coming close to realizing her childhood dreams.

She was, in those hectic and giddy years—and indeed, until shortly before her death—a woman who could charm almost anyone. "She would walk into a room and just take over," says Nelsa Gidney, a TV executive who met Thea in the seventies. "She would just light up, and people would be attracted to her like moths to a lamp. Even when she went to parties where she didn't know a soul, by the end of the evening she'd know everyone in the room."

But for all her charm, there was trouble in Thea's paradise. In 1975, Open Channel faltered. Funding dried up. One former friend of Thea's, a woman who asked not to be named, blames not just the less idealistic times but Thea herself. "Open Channel," she says, "was a brilliant idea, but Thea never even remotely achieved its potential. She had a lot of talent, but she was so intent on self-promotion that she didn't really do the work that needed to be done. A lot of what we do when we work is done to serve others. Thea couldn't do that. She always just served herself."

Sklover didn't let the failure of Open Channel get her down. She took a job as director of communications for the New York State Division of Youth and then, in 1979, was appointed executive director of the New York State Governor's Office for Motion Picture and Television Development.

The position had been created during Governor Carey's administration to persuade moviemakers to spend some of their dollars not just in New York City, always a popular filming locale, but in other parts of the state. Thea was the first person appointed to the job, and it was the highlight of her life. She had not become, as Lou Potter had once expected she might, a ruler of public television. But she had become a media heavyweight—a communications czarina. She earned $40,000 a year—the equivalent of $82,000 today. She threw parties, one of them at Tavern on the Green for Academy Award nominees. She shuttled regularly between New York and Hollywood. One time, she took the governor along, introducing him to movie executives. And by the time her tenure in office was over, sixteen months later, she had increased the number of film productions in New York State by 200 percent.

In 1980, when Sklover left the job, her slow downward spiral seems to have begun. She never again found work as exciting or lucrative as her state film job, and much of the work she did find—chiefly, she helped a company called MTI rent studio space to film producers and lectured on films at NYU—was free-lance and chancy.

When she left the glamorous job in film development, her slow downward spiral began.

As she grew older, some of her friends worried about the way she was handling her career. Says Martha Wallau, a good friend who is an executive in an investment-banking firm, "You'd have thought that once Thea was in her late forties, she'd have gotten practical. Said to herself, 'Hey, there's only me. I don't have a family to support me. A husband. A rich uncle. Why not get a real job? With health insurance and a regular salary.' She could have gone back to teaching. Thea was a magical teacher. But she didn't want that. The jobs she took were the glamorous ones, the ones that seemed to lead somewhere but really didn't."

In 1989, taking yet another chance, Thea went into business for herself, setting up an entrepreneurial film course called the Movie Makers that purported to give behind-the-scenes information on how movies actually got made. She would usually obtain a not-yet-released movie, screen it for a class of movie lovers and industry professionals, conduct an interview with someone—an actor, a producer, a writer, what have you—who had been involved in the making of the film, and then invite her students to talk with the guest in an informal question period and at a coffee reception. Over the years, a great number of Hollywood figures appeared as her guests, among them directors Constantin Costa-Gavras, Richard Benjamin, Joan Micklin Silver, and Steve Soderbergh, and actors Natasha Richardson, John Turturro, James Woods, and Raul Julia.

The Movie Makers provided Thea with some access to the Hollywood folk with whom she used to rub shoulders, but it did not capture the large audiences that

Photographs by Andrew French.

rival film courses like Richard Brown's at the New School or William Wolf's at NYU commanded. Nor, apparently, did it altogether captivate. Reviewing Thea's class for *The Village Voice* in April 1990, critic Eric Newill complained that Thea had a "tendency to upstage the guests by explaining their job for them" and poked fun at her for running it as a " 'salon' " and a "one-person show."

Thea had hoped to be able to support herself on the Movie Makers, and theoretically, it was possible. She charged $325 per student, and virtually her only expense was $500 a session—the money she paid to the French Institute/Alliance Française, on East 60th Street, for the use of its auditorium. Everything else came to her free—the famous guests, who were seeking publicity for their films, and even the coffee served at the reception, which was paid for by Chock Full O' Nuts in exchange for promotion on class fliers. But to make the kind of living from the course that she desired, she expected to have some 70 students per semester. She registered far fewer.

She complained to friends about money trouble.

THERE ARE TWO WAYS OF viewing Thea's financial difficulties, which worsened over the past two years. Her friend Linsey Tully, a banker, blames the recession. "Thea couldn't get enough people to take the class because it was tough to get advertisers or promotional materials," she says. "In the old days, there'd have been people looking to sponsor a program like hers. But not now."

The other way to view Thea's money problems is to look backward, beyond the recession, beyond even the greedy, show-and-tell years of the late eighties. Thea, it turns out, almost always had money trouble, almost always wanted to live beyond her means, and managed to do so by borrowing from friends.

"Money was a problem in her marriage, back in the early sixties," Lee Gruzen says. "Apparently even then, when she and her husband were earning relatively little, Thea favored expensive clothing and dinners at Lutèce."

"Money was always a problem for Thea," says her sister, Marcia, who on a number of occasions bailed Thea out with loans. "The thing about Thea, though," she explains, "is that a loan to her was never really a loan. It was a gift. You had to know that going in."

But a number of Thea's friends—people from whom she borrowed money at various crisis points in her life—didn't know this. They expected to be repaid, and when they weren't, they grew embittered. Says one such friend, "She stuck me for a lot of money. If there's such a thing as Overspenders Anonymous, she should have been a charter member."

Thea also borrowed, in a sense, from the IRS: From 1984 on, she was battling Internal Revenue over her contested tax returns.

Thea had other problems in her final years besides her need for money. Many of the friends she had made in the sixties and seventies began feeling alienated from her, and some dropped her altogether. "She was a user," said a woman who shared a summerhouse with her in East Hampton. "She'd use me for social and professional connections, and then, when I wanted someone's name or phone number, she couldn't help."

"As a lover, she wasn't very giving," says a man who dated her in the seventies and retained a social relationship with her in the eighties, "and as a friend, she was a net importer. The balance of trade was always in her favor. She had 4,000 close friends, and 2,000 of them she used up. She'd suck on them until she'd sucked them dry."

"The last time Thea stayed with me in my summer house," says artist Audrey Flack, "I wanted to ask her to leave. She ate food I'd made for other guests, with no concern over whether there was any left for anyone else. She lay on the couch in her robe all day long, making long-distance calls all over the world. She took over the house—and took away our energy."

Nor did Thea have binding relationships with her family. Her father had died. Her brother had moved to the Philippines. And even her sister became estranged from her. Once, Thea declined to help Marcia with a family problem. "All we were asking her to do was make a phone call for us," Marcia says. "But she wouldn't do it. She was too busy. She was a young woman in a hurry."

EXUBERANT AND FUN TO BE around, Thea didn't lose all her social connections. But in the final days of her life, her friends, even her best friends, were not seeing her regularly. Perhaps this was due to the pressured, tenuous nature of friendship in the city, where everyone is overextended. Lee Gruzen last saw Thea around Thanksgiving, when they went with Gruzen's children to *The Rolling Stones at the Max.* Rosita Sarnoff last saw her on Christmas Eve. Ronnie Eldridge last saw her at Easter, when she came to a holiday dinner. Contact was a matter of phone calls and messages left on answering machines.

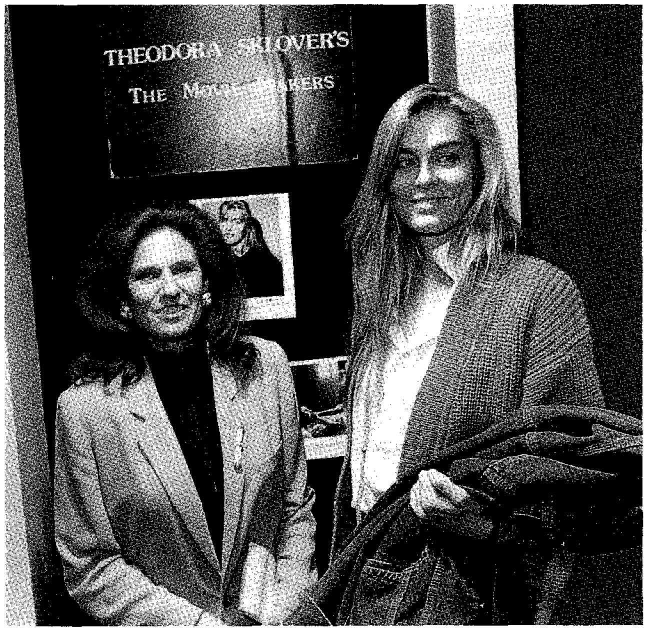
Sarnoff says, "Thea's tragedy has a lot to do with the glory and horror of New York. The glory is that you can come here and have a wide circle of interesting friends. The horror is that you can get lost."

Of course, it may also have been that Thea's friends had begun losing touch with her not because New Yorkers don't know how to be friends but because Thea had worn them out. That was the view of one good friend who wrote in her journal, shortly before Thea's suicide, "I wish her ill, so she'd get out of my hair. I wish her the best, so she'd thrive and do and also get out of my hair."

There were two other things that were conspicuously absent from Thea's life in her final days. One was a man.

She hadn't seemed at all desperate to find one when she was in her thirties and forties. There were plenty of men to go out with, plenty of men with whom to have affairs. She called her affairs "foofies." "I'm having another foofie," she'd say to Lee Gruzen, denigrating both the man and herself by her giggly, mocking language. But about two years ago, after she turned 50, she got worried about her failure to have found a permanent male partner, and she began reading and rereading a book that promised to teach a woman how to catch a man. "The book," Gruzen recalls, "urged women to copy the style of the men they wanted to land. If he wears blue blazers, you do it, too, that sort of thing. Thea took it very seriously, and practically memorized it."

The other thing lacking—something one would have expected a woman of Thea's class and sophistication to have had—was psychiatric care. Thea, who may have been a manic-depressive and was probably a hysteric, had avoided therapy during most of her life. Her only bouts with



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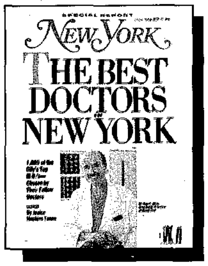

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psychiatry, her friends recall, were back in the early seventies.

Could a psychiatrist have prevented Thea's suicide? Quite possibly, given the dramatic success rates of current treatments for major depression.

Thea knew she was depressed. She told Gruzen back in January that she was despondent. But she also said she'd read that menopause could cause depression, and instead of seeking out a psychiatrist for treatment, she went to a physician who gave her estrogen-replacement pills.

By then, she had good reason to be depressed. The IRS had informed her in December that she owed $25,567.77 in back taxes. And they had frozen her bank account—some $10,000. "I am going to be homeless!" she told a friend right after it happened. "I'm going to be a bag lady."

The friend calmed her down and lent her $5,000. She also tried to get Thea to think about things she could do that might bring in some money. It was nearly Christmas; Thea always attended the friend's annual Christmas Eve party and brought homemade cookies for the crowd. "You're a good baker," the friend said. "Maybe you could do some catering. Sell your cookies." Thea wasn't interested. Then the friend offered to pay Thea for baking cookies this year. Thea turned her down.

She also borrowed money around that time from her sister, with whom she had had a rapprochement. Marcia lent her $600 so she could pay for one night's session of her course at the French Institute, and she urged her to sell a set of expensive Royal Crown Derby china that Thea had inherited from their mother. But Thea dismissed the suggestion and mentioned to Marcia that this was the year she wanted to make it big in television, and that she still hoped it would happen that way.

After the holidays, she began signing up new pupils for her film course, but only about 30 people registered. She began holding back on her payments to the institute.

She also began holding back on paying the rent for her one-bedroom apartment—$900 a month. And before long, the landlord presented her with an eviction notice.

Marcia promised her another loan as soon as she could scrape some money together. "But in the meantime," Marcia suggested, "why don't you get a roommate? You could pay for the apartment that way." She spelled out her idea—that the neighborhood was one that a lot of airline people liked because it was easy to get to the airports from there, and that having a flight attendant for a roommate wouldn't cut into her privacy all the time. But Thea wasn't interested in the idea.

Then, in April, she finally mobilized herself. The director of the Mayor's Office of Film, Theater and Broadcasting was leaving and a replacement was being sought. Thea applied for the job, putting together a résumé and a thick stack of her clippings. Victor A. Kovner, who had been Mayor Dinkins's first corporation counsel, wrote her a recommendation, as did Martha Wallau. But sometime in late April or early May, Wallau, who knew the ins and outs of city government, told Thea it wasn't likely that the job would be filled soon.

Was it then that the idea of killing herself first began to tease at her brain? Perhaps. Psychiatrists say that adults seldom commit suicide impulsively; it is an act considered and planned over a goodly period of time. Certainly, by Wednesday, April 29, a week and a half before her death, she was in despair. In a videotape of her movie class made that night—a tape filmed by a young photographer who often volunteered his services to photograph Thea either alone or with celebrities—Thea's face has the frozen, masklike expression of a deeply depressed person. But if she had by then made up her mind to commit suicide, she mentioned the intention, as far as I can determine, to no one.

At the end of the class, Thea, who had not paid the French Institute for the auditorium that night, told her handful of students that the following week, they would be meeting somewhere else, and she'd let them know where. But when the next Wednesday came, she held no class.

On the following Saturday, she sat down and listed her debts. One thousand dollars owed to the French Institute. Four thousand, five hundred dollars owed in rent. An unspecified amount of money owed to the phone company and Con Edison. Orderly and precise, the list, with its names of friends who might lend her money, suggests a woman still hoping to be able to cope with her problems by writing down possible solutions. But as the weekend wore on, Thea's notes to herself became less about solving problems than about putting an end to them forever. She began writing a lengthy suicide note.

She didn't talk about money in the many pages of her note. Rather, the reasons she gave for killing herself had more to do with failed dreams and aspirations than a failed bank account.

The note wasn't addressed to anyone in particular, although on one page, she named seven people whom she hoped would be called and told that she loved them and thanked them. She wrote, "I'm afraid I don't live high enough to trust jumping out of the window. The worst would be to try and fail at this too! I've tried to get sleeping pills, strong ones, ones that I can count on to work in an overdose, but can't. So I've got these store-bought pills, and am going to try a combination, plus jumping. For me, nothing is easy—not even this!"

She apologized in advance for the pain she might cause her relatives and friends. "I'm sorry if I have caused anyone any pain," she wrote. "I never really meant to harm, really wanted to give, to love, and of course be loved, but it all got screwed up somewhere along the line!!

"I want so much to have something profound to say, but I don't—just that I wish it had been different, but it wasn't. [I] believe I can't quite believe I'm doing this—so please don't anyone blame themselves. It's no one's fault. I'm just hurting too much, with no way to make it stop. . . . The fact that it's spring makes it worse! Spring is for hope, for new beginnings, and I have none! All I have is shame and disappointment. That's not a lot to show for all the years that I've already lived."

Her handwriting was neat and contained as she wrote these words. And it was still neat when she wrote, "I just can't do it anymore—I guess my needs are too great and my ability to fulfill them too meager. I've tried my best. I truly have—I just don't have it in me anymore to keep trying, to keep working. It doesn't seem worth it—nothing changes, least of all me." Later, however, her handwriting became large and loose and scrawly. She had been drinking. She explained the reason: "I am totally drunk now," she scrawled. "I needed help to do this." And then, in the loose, scrawled writing, she wrote, "World—you need to know [that] at the end it's not so hard. I still love life, but I want *death* more since this *life* hasn't worked for me!"

Sometime after she wrote those words, she opened the living-room window and, dressed in the jumpsuit, climbed onto the sill and plunged to her death.

WHAT MIGHT have saved her? Tax relief? Jimmy Breslin, who was a friend of Thea's, wrote a passionate column in New York *Newsday* blaming the IRS for her death. "This is a country that forgives Egypt for $7 billion," he wrote, "and chases Theodora Sklover onto the windowsill." But her sister, Marcia, does not agree. "You could have given Thea a hundred thousand dollars," she says, "and it would have been gone. She was a sieve. It was mental illness that killed her, not the IRS."

What was the nature of the illness? Most of the friends I spoke with were convinced that Thea's illness, like Madame Bovary's, was a matter of dreaming too much and too grandly. "Thea might have lived if only she'd been able to stop having false goals, false expectations," said Lee Gruzen. "She bought society's line," said Audrey Flack. "She wanted success, grandeur, glamour. But you can have a good life with simpler things. The myth she followed has to be exposed, broken."

These friends, and many others, had told Thea to put aside her dreams. To go back to teaching, to take up baking, to settle down. But Thea, child of a daydreaming mother and a big-bill-toting father, was never able to listen to them. ■

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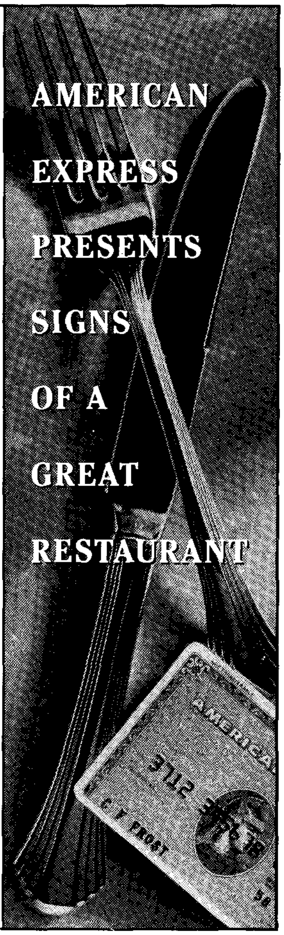
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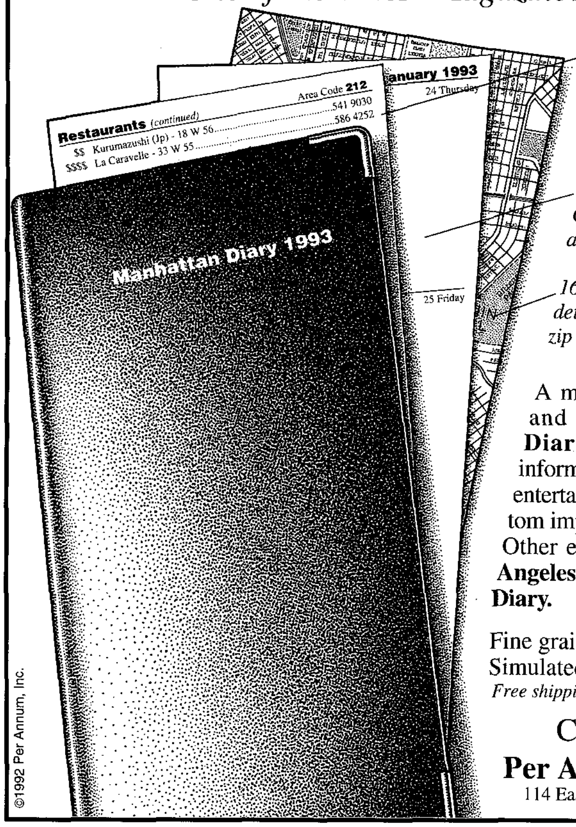

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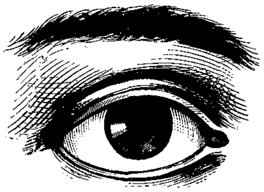
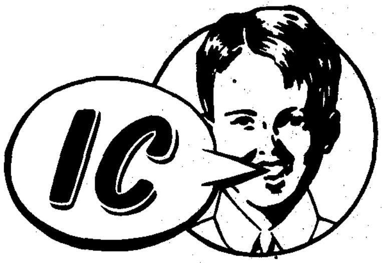


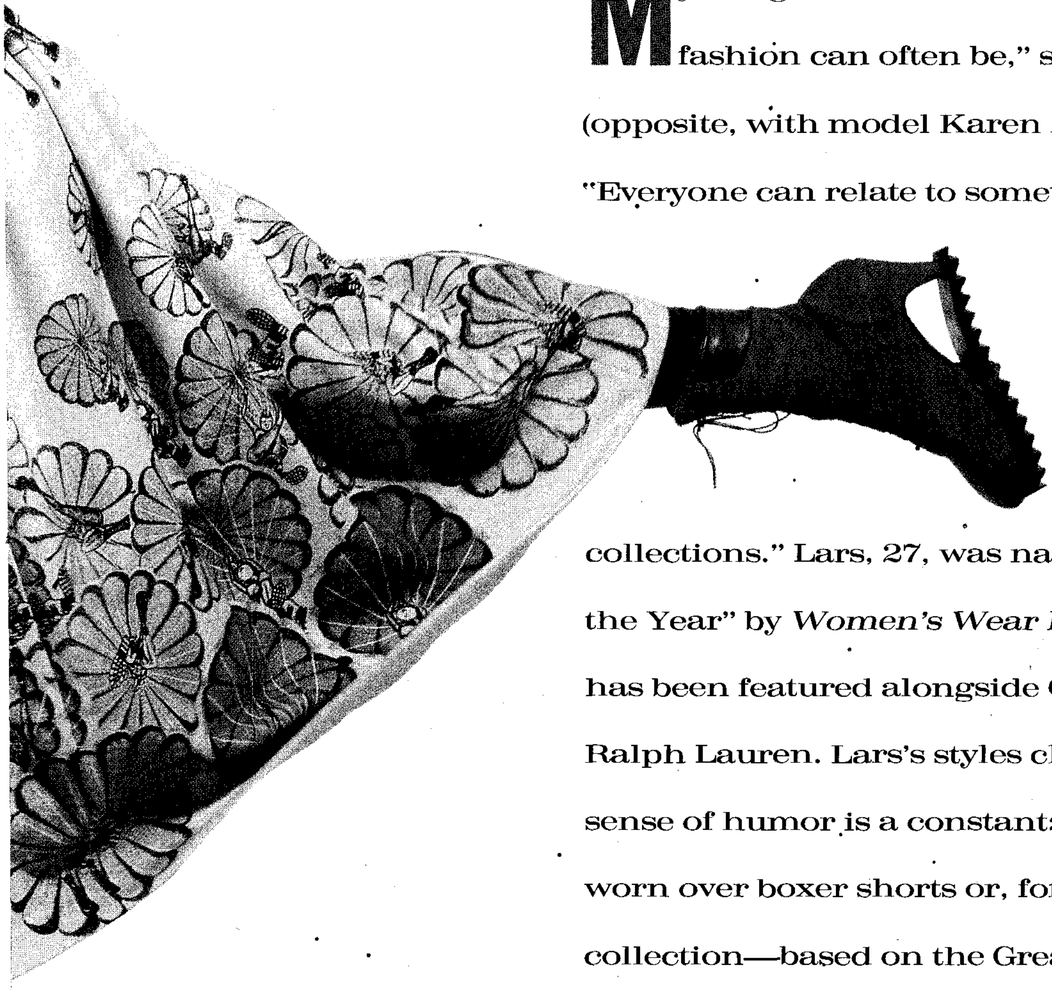


(Byronic)

poses

BY MARTHA BAKER

"My designs aren't as intimidating as fashion can often be," says Byron Lars (opposite, with model Karen Alexander). "Everyone can relate to something in my collections." Lars, 27, was named "Rookie of the Year" by *Women's Wear Daily* in 1991 and has been featured alongside Calvin Klein and Ralph Lauren. Lars's styles change, but his sense of humor is a constant: an elegant dress worn over boxer shorts or, for his upcoming collection—based on the Great American Road Trip From Hell—"motel towel" evening gowns. "You *can* play it straight with my clothes," says Lars, "but I'd rather you didn't."



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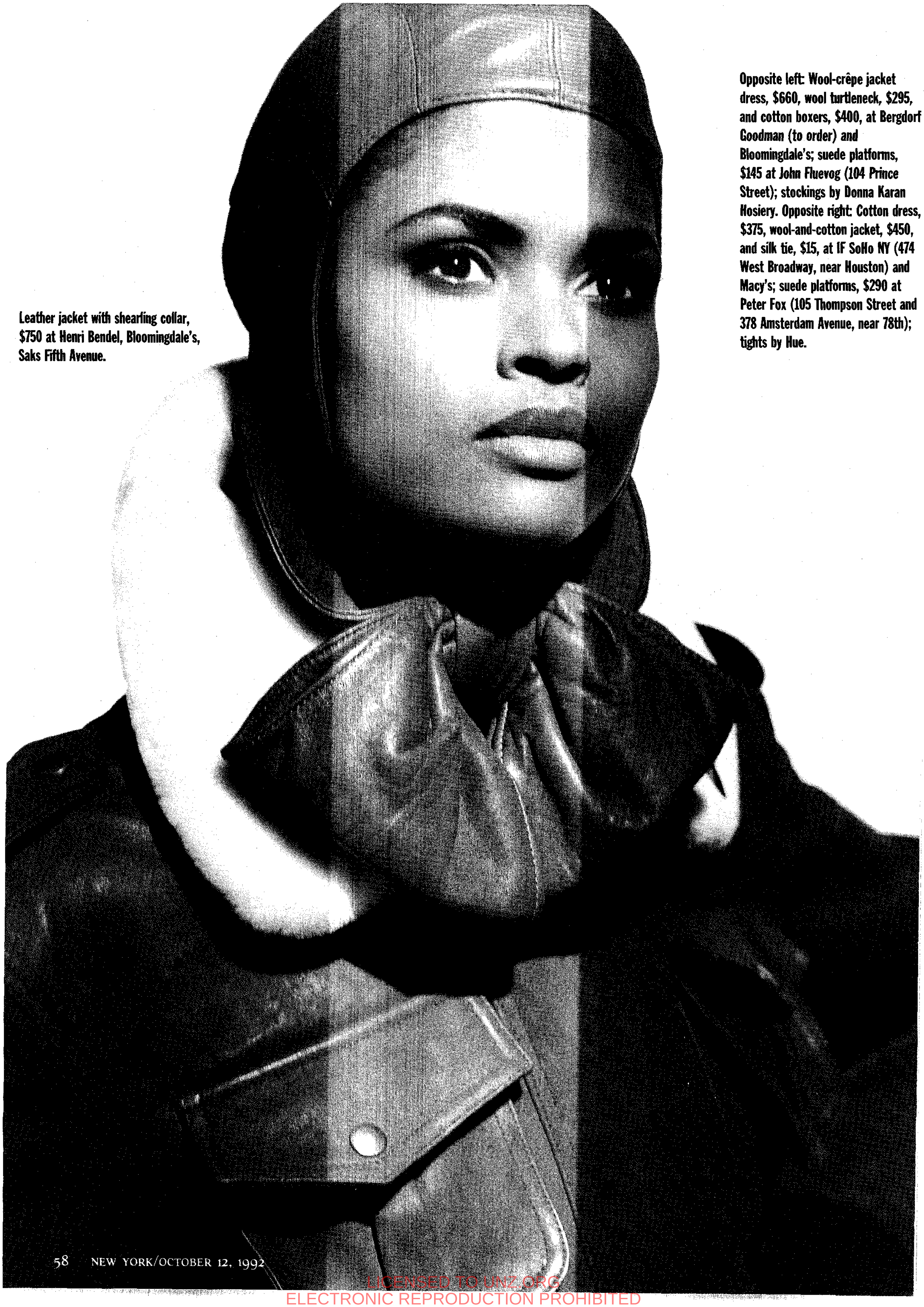

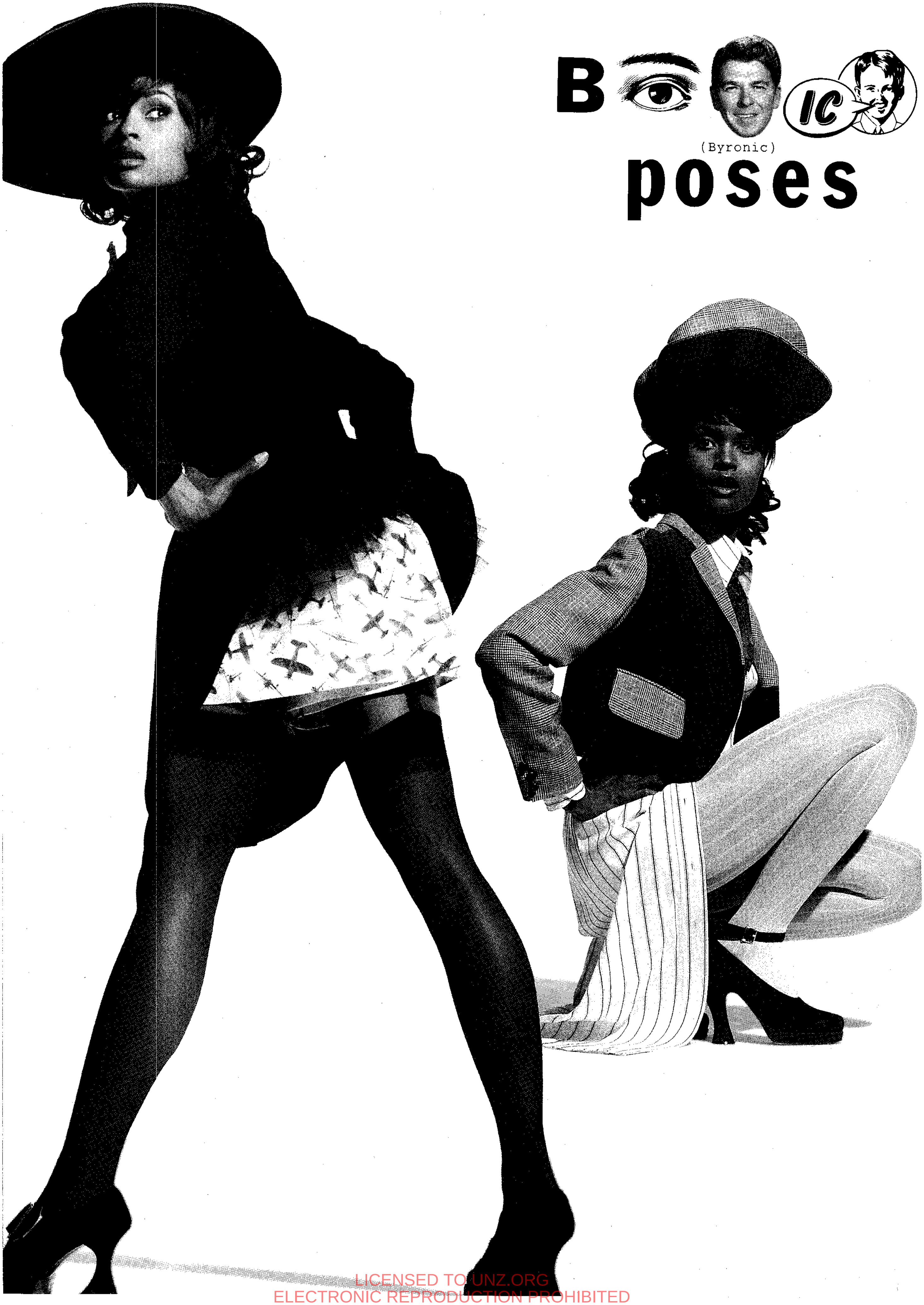

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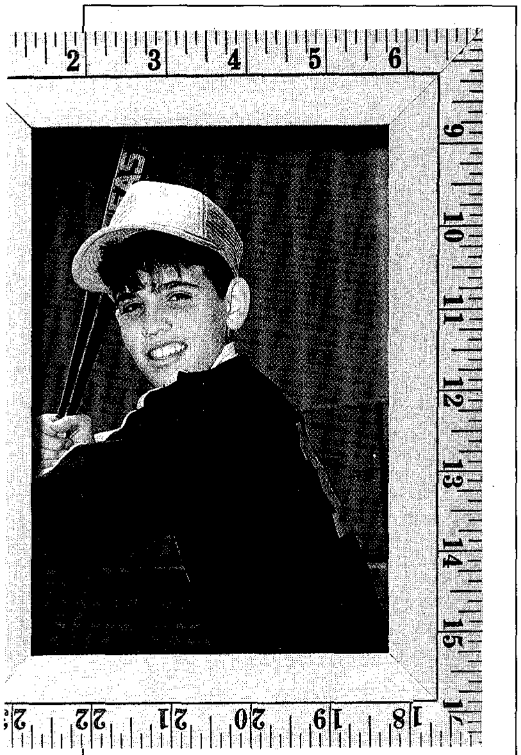

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Here are wooden frames that will surely measure up to your most treasured photographs. The folks at William Wayne have them handmade in Dedham, Massachusetts, from real pine rulers, and they come in three standard sizes: four by six ($15), five by seven ($20), and eight by ten ($30). We can't think of anything more fitting for those memorable first-day-of-school photos.
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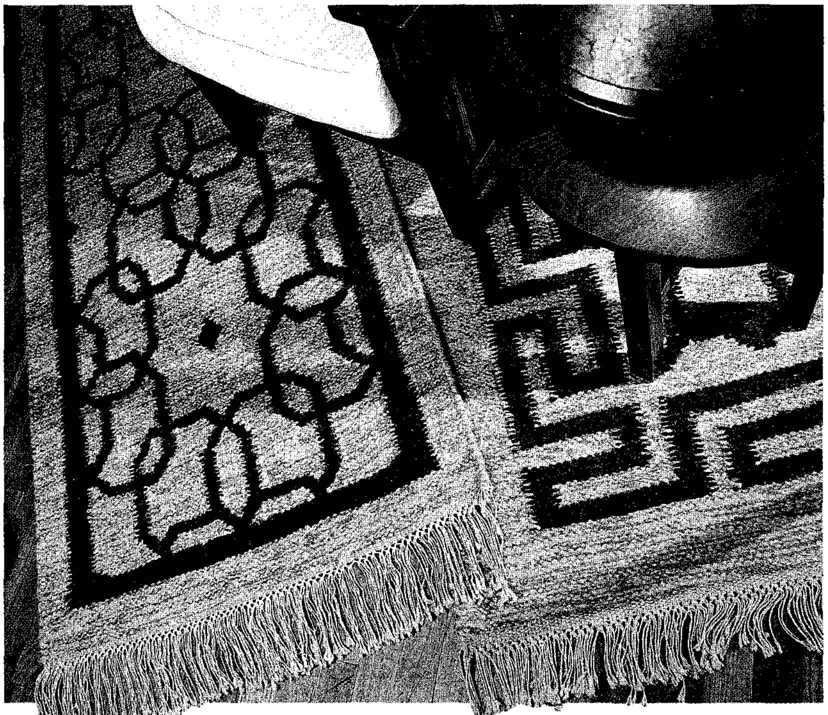
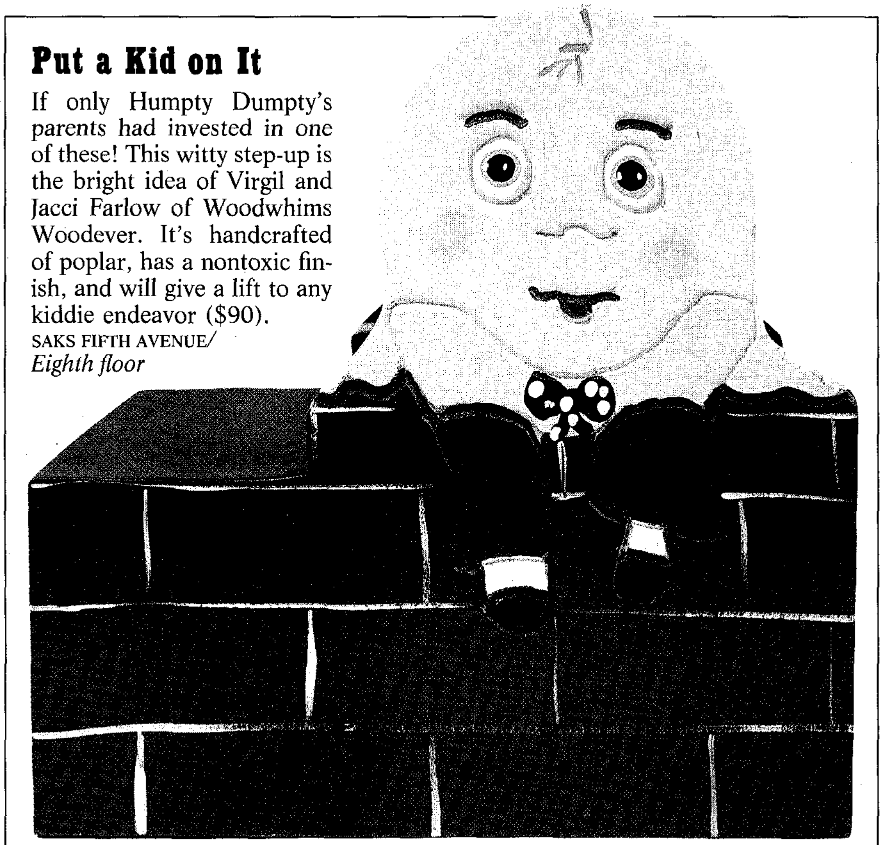


Stickley Business

Most of us are familiar with Gustav Stickley's Mission furniture. Few, however, know that he also designed rugs to "harmonize in character as well as color" with his stark and simple pieces. Now Peter-Roberts has a collection of exact reproductions of Stickley's wool carpets, and, like the originals, they're made in India. The store has runners as well as rugs (4 by 6 feet to 12 feet by 30 inches), and they're so adaptable, you don't even have to love Mission to love them ($225 to $975).
PETER-ROBERTS ANTIQUES/*134 Spring Street, near Greene Street/226-4777*



Put a Kid on It

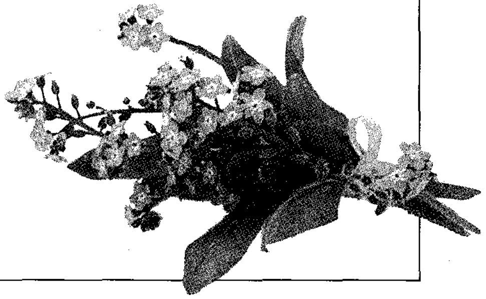
If only Humpty Dumpty's parents had invested in one of these! This witty step-up is the bright idea of Virgil and Jacci Farlow of Woodwhims Woodever. It's handcrafted of poplar, has a nontoxic finish, and will give a lift to any kiddie endeavor ($90).
SAKS FIFTH AVENUE/
Eighth floor

Photographs: left, Mark Weiss; top, Michael P. McLaughlin; bottom, Joseph Clementi.

A Trim View of Things

While others would trudge home from flea markets lugging chairs and tables, Linda Lloyd would haul bags crammed with leather flowers, French ribbons, sprays of fruits and vegetables, sprigs of ivy, and netting of all kind. It was this love of vintage trimmings that inspired Lloyd to design hats. She uses her splendid finds to adorn seemingly classic—but wonderfully oversize—fur felts, whimsical straws, and wedding veils. And Lloyd—who's always in a hat ("It's such a great way to start a conversation")—sells her one-of-a-kind, custom creations from a cozy corner of her elegant nineteenth-century townhouse ($250 to $400).

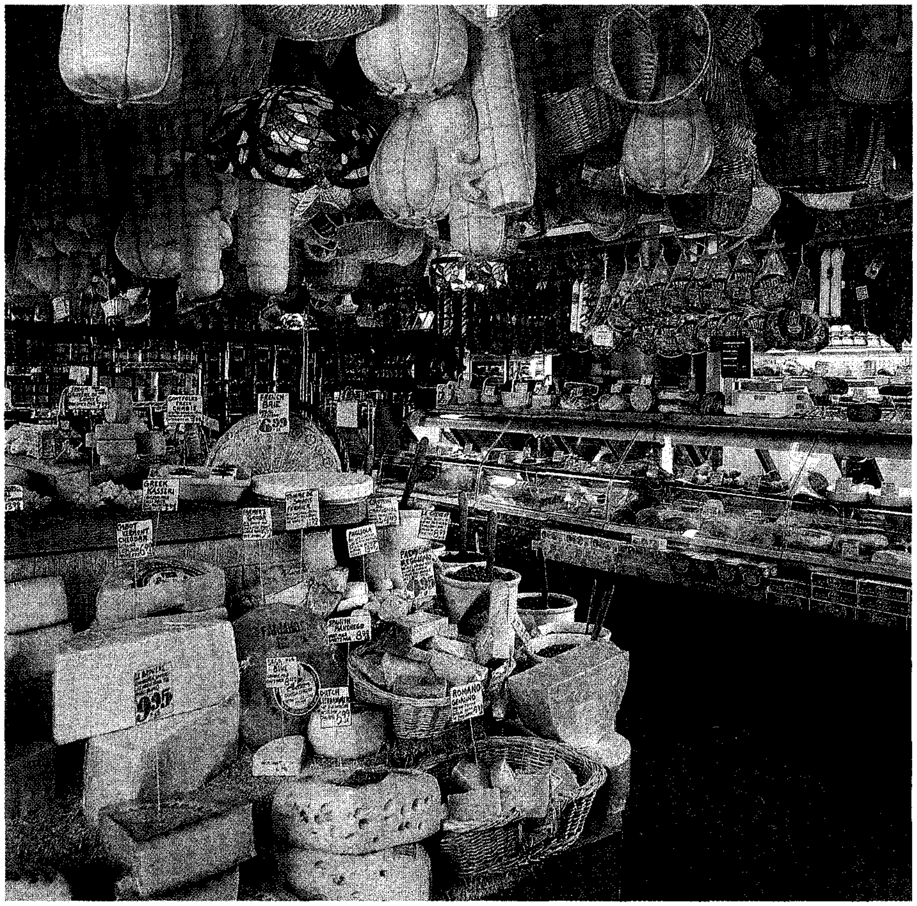
LINDA B. LLOYD*/642-5363/By appointment only*



Fare Essentials

Do you live on the Upper East Side, in Brooklyn Heights, or somewhere in Connecticut and commute by train to your office in the stony canyons near Grand Central? Late in the afternoon, do you dream of dinner and how you're dying to cook up some orecchiette, munch on Tom Cat (or Eli's) bread, enjoy a wedge of Quicke's English Farmhouse Somerset Cheddar, or bite into a marinated cracked olive? How about some Belgian chocolates, exotic teas, or even some crème fraîche? Too bad there isn't a place near work for you to buy these treasures. But, wait—now there is. Delmonico is a store that has it all and more, with many items priced slightly lower than in other fancy-food stores. Korean-born owners Bo Seo and Jae Lee were advised by Dean & DeLuca's Steven Jenkins on what to stock, and the result is a place for rare and lovely things for mealtime, be it a Tuesday-night dinner or a brunch in Millbrook. As you scurry home one dark night, stop in and shop—Delmonico is open 24 hours a day. **—Barbara Costikyan**

DELMONICO*/375 Lexington Avenue, near 41st Street/661-0150*



Photographs: top, Michael P. McLaughlin; bottom, Ted Hardin.

The Insatiable Critic/Gael Greene

GARLIC PRESS

"... .San Pietro buzzes with the contentment of 10021 burghers and Emily Headbands at night and neighborhood brass by daylight. . ."

SAN PIETRO: *Everything is designed to please the eye.*

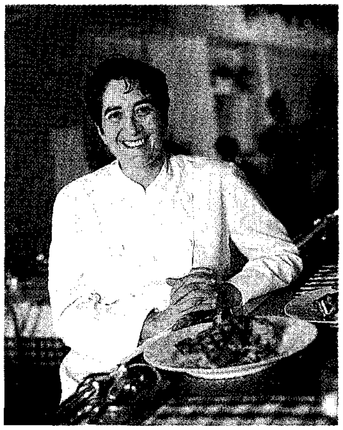
AM I IMAGINING IT, OR IS THIS AN ESPECIALLY tender autumn in the mid-life crisis of our town? Yes, the air is fresh-edged with cool, but we hesitate to breathe it. The usual harvest of gastronomical hopefuls is scant. But thank Escoffier, Julia, Puck—all the cuisinary gods—there is still a brave army of cockeyed optimists, misty-eyed now, more eager than ever to please. As always, the infantry speaks Italian.

The Brunos—Giuseppe, Cosimo, Gerardo, and Antonio, the chef—evolved their own signature uptown at Sistina: slivers of fried zucchini (flavorless without a dash of salt or squeeze of lemon, yet much loved), a gift to friends, $6 for anyone else. A menu full of fanciful names that had to be endlessly explained till one was dizzy from informational overload.

But that was then, the expansive eighties. Now is the time to coddle and woo. After a soft and silent August opening, it looks as if the Bruno clan's **San Pietro,** with its unabashed passion to serve, is already a winner. Is it tough to go toe-to-toe with the endlessly jumping Bice across the street? Perhaps. But the place, a plain-Jane revision of what once was Prunelle, has found its niche, and buzzes with the contentment of 10021 burghers and Emily Headbands at night and neighborhood brass by daylight—usually, a power contingent from Revlon, Ronald Perelman himself and his right hand, Jerry Levin; Howard Kaminsky sewing up book deals for Hearst.

It's difficult to resist the specials, a gleaning of the daily market—red and yellow peppers with raisins, pine nuts, and olives, small heads of Italian frisée stuffed with a shock of anchovy and capers, then braised, a salad of wild mushrooms and greens with chopped tomato and a rain of pepper, or thick medallions of monkfish Livornese (tomato, capers, crushed olive). A dish as everyday as zuppa di vegetali al pesto can be wonderful, savoy cabbage and chopped escarole enhancing the mix. Savoy cabbage again and Fontina are the oddly pleasant partners that work with buckwheat noodles. Chick-pea-flour ribbons are laced with pesto, and one day's special agnolotti stuffed with artichoke in a quick-cooked tomato sauce is delicious.

In Amalfi, the Brunos' hometown, there is no respectable seafood risotto without octopus, so this one is rich with the required tentacles, scallions, shrimp, and baby cuttlefish. The ritualistic brandishing of pepper mills is tempered here. "No pepper for the hen; it's already peppered," Gerardo cries. "No pepper for the veal chop. You already have pepper on the rabbit." Bravo! The chicken is a bit dry, but the rabbit is moist and tangy in its herbed wine sauce. There is greasy, irresistible focaccia and pizza bread on every table. And the house-made potato chips (best eaten hot) come with most dinner entrées.



CAFFÈ FLORENCE: *Chef Cavaiola.*

San Pietro's customers look happy and don't seem to mind dropping $40 per lunch (entrées $15 to $20) or $60 to $75 for three courses and wine at dinner. Everything is designed to please the eye, but often a beautiful dish just misses. Sausage and white beans on polenta make a symphony of color; so, too, the impeccably cooked octopus in a stew with small yellow pear tomatoes and whole cloves of garlic. What's missing is depth, a balance of acid and fat that makes a dish sing. But that's an elitist carp. I suspect few mouths on the affluent eating circuit are as persnickety as mine.

Surprisingly good desserts—sorbets to match the shell they are served in (orange in an orange, coconut in . . . , et al.) and an amazingly lusty coconut custard cake—can end the meal on a high.

San Pietro, 18 East 54th Street (753-9015). Open Monday through Saturday: lunch, noon to 4 p.m.; dinner, 4 p.m. to midnight. A.E., D.C., M.C., V.

IF YOU HAVE BEEN DUTIFULLY SHOVELING IN Kibbles 'n Bits for breakfast, the catch of the day at lunch, and broccoli in your wheat-germ pasta, by all nutritional rights you deserve a serious veal chop. All you ask is perfection? Then get out a map and pinpoint Jones Street, one short block of serenity between the madness of Bleecker and West 4th. This pedigreed chop, huge and tender, full of flavor, glazed along the edge, faintly pink within, a stunning bargain at $18.95, may become the trademark of **Caffè Florence.** And why not, since it's a liaison between chef Georgine Cavaiola and her favorite butcher, Tony Pellegrino, of that landmark for Village carnivores the Florence Meat Market?

Pellegrino's ambition to run a feedery, the Villa Florence, in an unassuming runt of a building next door was floundering. Would Cavaiola like to buy him out? She had gone from rising stardom on Mulberry Street to catering, to a stint at the waning Sofi, and back to catering. Not yet ready to go

Photographs by Peter Freed.

solo, she agreed to a "partnership." Villa smartly downscaled into Caffè . . . clean, almost austere, with whitewashed brick, green-and-white checked tablecloths that say "Relax," and icons of purpose: a chunk of parmigiano on the sideboard, garlands of garlic and a pot of rosemary at the door. Chewy little rolls in the shape of ciabatta loaves, looking like comfortable, worn-out old slippers, as the Italian name suggests, are baked for the house.

Like the bread, perfect for dipping into the intense green rosemary oil on every table, Cavaiola's food is boldly simple, a brave deviation from the current pop gospel that prompts chefs to bombard us with a motley of half-baked notions on every plate. Where her purity works, she pleases us: that supernal chop. The juicy chicken, pan-roasted to perfection. Clams grilled in a haze of walnut-garlic butter. Linguine in a fragrant sauce of garlic, white wine, and pepperoncino with clams. First-rate lamb chops served with mustard fruits and parmigiano-spiked potato purée. The shell steak—true prime, dutifully aged, subtly peppered, served with straw potatoes (that should be hot, or at least warm).

There is nothing unique about carpaccio with arugula and shards of cheese except the quality of the meat. The calamari could be crisper. Caesar-salad fans will be disappointed. This one is too plain. Pastas ($8.50 to $16) are sober, too, restrained in the authentic Italian way. Penne swirled with garlic and wonderfully bitter broccoli di rape wears just two butterflied shrimp, but none of that oil slick left in the bowl that pollutes the experience elsewhere. Perfect rounds of ricotta-puffed ravioli nest in a shallow puddle of sage butter. Tonight's risotto, populated with mussels, clams, shrimp, and calamari, is delicious but overcooked. And except for the risotto, whole portions of pasta here shape up like half-portions elsewhere.

After all these years and with so many new labels, ordering an Italian wine I want to drink is like pinning a tail on the donkey. Happily, the modest, fruity $17 Regaleali bianco from Sicily soothed our white-wine drinkers, and an $18 Dolcetto d'Alba was big and smooth enough to thrill the reds.

Caffè Florence is young, still a work in progress. The welcome is warm, the service slightly anxious, the crowd already reflecting insider trading in worth-a-detour tips. As for the thief who filched four chrysanthemum plants from Cavaiola's sidewalk garden, there's no word. Just a phone call from a neighbor instructing, "You must bury a brick with wires attached to the roots of the plant—that's how we garden on Jones Street."

Caffè Florence, 9 Jones Street, near West 4th (989-1220). Dinner, Tuesday through Sunday 5 to 11 p.m. A.E., D.C., M.C., V.

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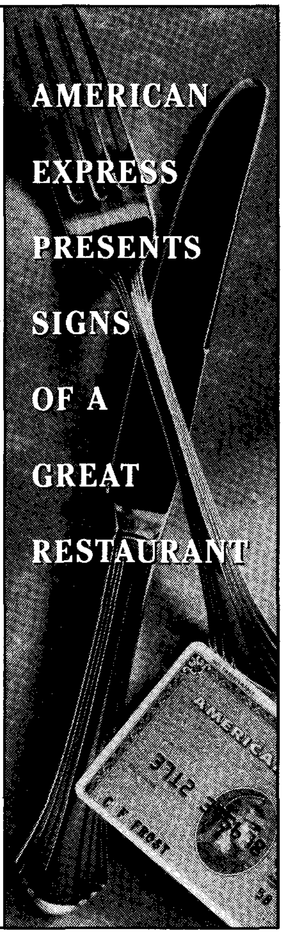

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Movies/David Denby

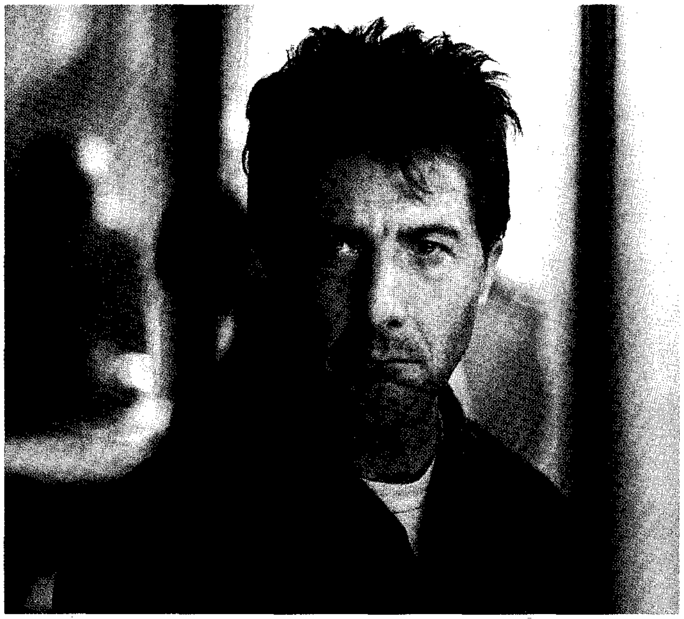
A FEW BAD MEN

“. . .*Hero*’s gibes at local TV news no longer seem fresh; Mamet’s *Glengarry Glen Ross* hurts in a way it never did before. . .”

Hero, THE NEW STEPHEN FREARS FILM, IS struggling hard to be the successor to such boisterous comedies of American folly as Frank Capra’s *Mr. Deeds Goes to Town* and Preston Sturges’s *Hail the Conquering Hero.* Here is the great whirling circus of American public life, complete with overheated newspaper headlines spinning around and the scrounging nineties atmosphere that is rapidly beginning to resemble the bitter scrambling of the Depression. And here, in the Jean Arthur role, is Geena Davis as Gale Gayley, a hard-driving local-news reporter whose heart is nevertheless oh-so-soft and who wants to believe in heroes. The trouble with *Hero,* however, is that it lacks the smashing self-assurance of those old films. Capra’s bounding emotional energy redeemed the obviousness of his ideas, but Frears, trying for a more mordant, ironic tone, misses some of the square, central feelings while remaining obvious.

The director of *Dangerous Liaisons* and *The Grifters* handles actors as well as anyone, so *Hero* has its pleasures. Dustin Hoffman, as Bernie La Plante, a failed householder, husband, and father, now reduced to larceny and sleeping among stolen goods, gets a chance to redo and refine his classic Ratso Rizzo performance from *Midnight Cowboy.* Chewing his underlip and speaking in a gravelly little voice, Hoffman has a shoplifter’s sense of opportunity. Bernie, a man on the verge of slipping into the street mumbles, doesn’t have the insane pride of Ratso Rizzo; he knows he’s failed, and at the same time he knows he can trust no one but himself. Hence his misery. The character, as written by David Webb Peoples, is shrewd one minute and hopelessly stupid the next, but Hoffman, pulling the role together, gives a performance rich in furtiveness and shame.

Bernie happens to be driving through a violent rainstorm when a good-size airplane makes a crash landing maybe 50 yards away. After Bernie pries open the plane’s door, a little boy, who reminds Bernie of his own son, begs him to go inside and rescue his father. The boy touches him; he goes in, his face covered with mud, pulls out a number of injured passengers before the airplane blows up, and slinks away, outraged that he’s lost one of his magnificent stolen shoes. The whole thing seems like a dream to him, and afterward no one listens to him. He gives the remaining shoe to a lank-haired bum who’s in even worse shape than he is.



RATSO RIZZO REDUX: *Dustin Hoffman as an unlikely hero.*

Among the passengers, Gale, the TV reporter, wants to find the man who saved her. A mud-faced knight! She doesn’t know what he looks like, but she’s in love. Davis gives the most aggressive performance of her life, swinging in and out of rooms, but when she thinks of her savior, a big, goofy smile takes over her face. Gale’s TV station in Chicago offers a million bucks to the one-shoed “angel of Flight 104,” at which point the lank-haired bum, a certain John Bubber (Andy Garcia), comes forward, shoe in hand, and claims to be the guy. Bubber takes the million and becomes a media sensation, lionized from coast to coast.

Gale’s station, eager for attention, whips up a storm of pathos and idealization, and the softheaded public all too eagerly falls for John Bubber. He has natural modesty (with good reason), and everyone believes in him. Bernie, meanwhile, finds out about Bubber’s act in a Chicago prison, where he shouts wildly at television images of the adored hero.

Peoples and Frears are trying, I suppose, for a satirical tone, but the gibes at local TV news no longer seem fresh, and a lot of this noisy spoofing is second-level stuff. Kevin J. O’Connor is monotonous as a narcissistic cameraman who raptly narrates his own adventures; Chevy Chase, as the station chief, appears to be doing a riff on one of those clackety-voiced character actors of the thirties, Roscoe Karns or Osgood Perkins—in any case, it isn’t a funny turn.

The Peoples screenplay originated with a story idea from Laura Ziskin (the producer of the film) and Alvin Sargent; the way this group of writers has structured the material, the plot has no motor. Garcia’s Bubber turns out not to be a faker after all. A Vietnam vet and war hero who has fallen on hard times, he’s exquisitely guilty over his imposture and says moral things about taking care of the homeless and the needy. The public, impressed by his sweet nature, likes him even more, but since he’s not in his heart a fraud, the irony of his canonization falls flat, and we no longer root for the louse Bernie to bring him down. Poor Gale has no one to love, and the movie casts her adrift. The story doesn’t quite make sense, but the filmmakers appear to be aiming at something deeper—a recognition of the heroism in all of us. You’re a bum, a chiseler, a liar, but you have a moment, a selfless impulse. Anyone can be a hero. True enough, but this sort of tender wisdom doesn’t fit easily into the high-pitched farce structure, and when the two men wind up on the ledge of a tall building at the end and attempt to settle their differences, *Hero* comes to a dead halt.

ONSTAGE, **Glengarry Glen Ross,** DAVID Mamet’s play about corrupt real-estate salesmen, was so marvelously exhilarating in part because it liberated theatergoers

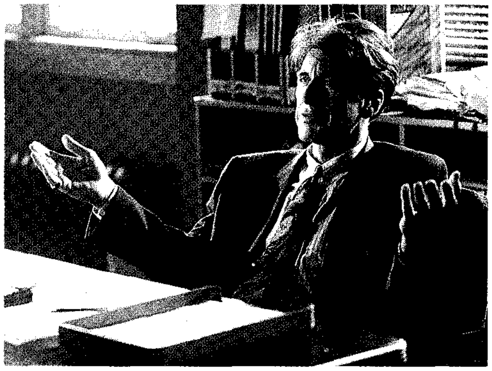
Photograph by Murray Close/Columbia Pictures.

from their unnatural worship of *Death of a Salesman.* That "great" American play, defining seriousness and tragedy for more than a generation, hung around so many necks like a horse collar made of lead. Mamet, thank God, wrote in a different spirit from Arthur Miller. Hard and impervious, harsh, funny, narrowly defined, *Glengarry Glen Ross* was as precise as *Death* was vague and rhetorical.

Mamet obviously shared nothing of Miller's pained, sorrowing disapproval, his Old Testament lamentations over lives devoted to False Ideals. The real-estate hucksters in Mamet's play loved to sell just as warriors love to fight, and Mamet celebrated the go-ahead American business energy—the desperation, the lies, the flamboyance and courage of a really outrageous shuck. We could see for ourselves that the men were heartless and crude, and we could both deplore and enjoy that part of their appetite that linked up to our own. There was no need for preaching. We could also see for ourselves that the play was a malicious paradigm of Reagan-era capitalism—that it reduced business to sheer fraud.

Mamet has adapted the play for the movies, retaining its hypertense theatrical concentration: He has added some scenes of actual salesmanship, some virtuoso bullying on the telephone, but neither he nor director James Foley tries too hard to open up the material, which still takes place, almost exclusively, in a garishly red-walled Chinese restaurant and in the real-estate sales office across the street. Hell and hell. Foley, as if to emphasize the theatrical nature of the enterprise, uses harshly artificial lighting. The filmmakers seem to have realized that Mamet's dialogue, with its broken and obscene speech, the words darting ahead and then collapsing, was the play's great achievement.

I shall spare you a lecture on why some of the language worked better onstage than in the movie, where close-ups and cutting break up verbal rhythms that need to be heard unbroken to make their proper effect. Sometimes we are too close to the blustering, cursing men. By dint of repetition, "F--- you!" almost loses its special charm. Still, much of *Glengarry Glen Ross* is effective, and the high-powered cast gets off one spectacular tirade after another. Mamet has written a magnificent cameo for Alec Baldwin, as a successful salesman swinging a pair of brass balls. Though Al Pacino doesn't have the ironic bite that Joe Mantegna brought to the part of ace salesman Ricky Roma (Pacino is sleazier, less prosperous-looking, his cheeks hollowed with fatigue), he gives Roma human dimensions that Mantegna didn't. And Jack Lemmon has a considerable triumph in the role of Shelley Levene, an aging salesman losing his grip. Lemmon has often been too much, too emotional and embarrassingly wet, but this time he has a part combining bitterness and despair, and he is truly great—acid yet ravaged and hapless. With Lemmon in the role of Levene, David Mamet, oddly enough, has worked his way back to Arthur Miller. The play is still blessedly free of cant, but it hurts now in a way that it never did before.

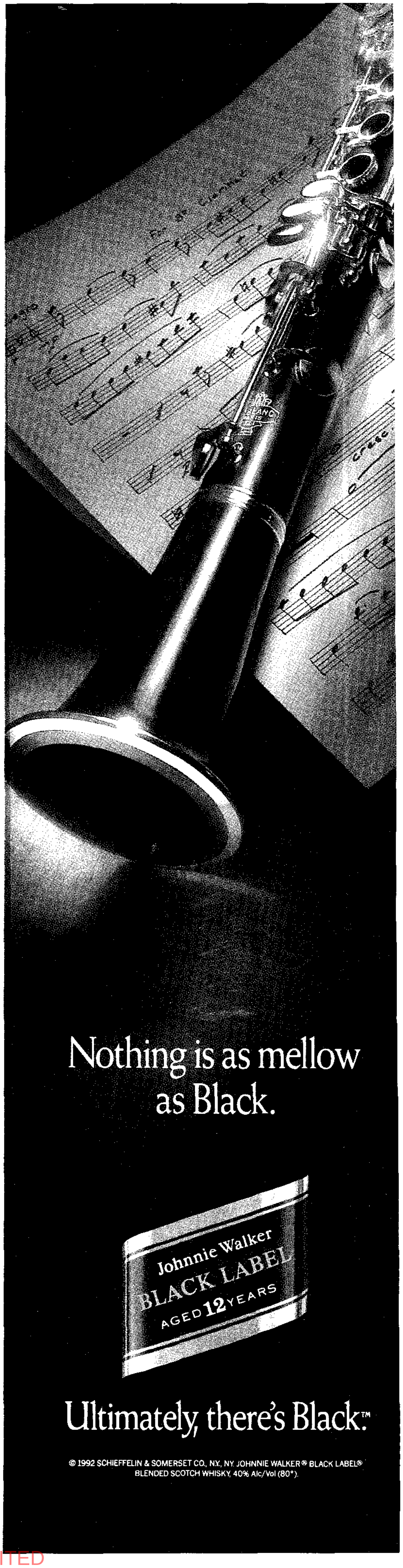


CON JOB: *Pacino in* Glengarry Glen Ross.

I CANNOT IMAGINE A MORE INTELLIGENT rendering of John Steinbeck's **Of Mice and Men** than the new film version, which was directed by Gary Sinise, and stars Sinise as George, the smart one, and John Malkovich as Lenny, the feeble-brained giant. The question is: Why would anyone bother with *Of Mice and Men*? The whole world knows this high-school classic as a tragic fable of love, and there are no surprises in it. As a movie, the material has a cast-iron feeling of overdefinition, and anything overdefined sits poorly on the screen, which needs the illusion of life unfolding freely. The story is set on a California farm in the Depression; the bored young woman (Sherilyn Fenn) married to the owner's son has nothing to do but flirt with the men until she gets her neck busted, and each figure on the farm plays his stock allegorical role (cruel egotism, wounded dignity, and so on).

Sinise and Malkovich did the work together onstage, and the teamwork shows: Sinise's George, burdened for life, shifts back and forth between love and anger as he takes care of Lenny, while Malkovich's Lenny, trying to escape George's gentle tyranny, displays a vagrant streak of independence. The humor in Malkovich's performance makes Lenny a human being and not just an object of horrified pity. What's best in the film, apart from the high level of the acting all around, is the movieish stuff that eludes too obvious moral significance—the buildings, land, and work of the farm itself, and the awful loneliness of the celibate farmhand community, where crippled men yearn for a few words of talk in the night. ■

Photograph by Andy Schwartz/New Line Cinema.



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Television/John Leonard

COMMAND PERFORMANCE

"...Blythe Danner is spectacular in the *Great Performances* special; *Jackie Collins' 'Lady Boss'* is an instant trash semi-classic..."

LEND ME A SOPRANO: *Nathan Lane and Bernadette Peters walk* The Last Mile.

FROM THE OPENING SNIPPETS OF **Great Performances' 20th Anniversary Special** (Friday, October 9; 9 to 10:30 P.M.; Channel 13), we are led to expect something patchy and problematic, maybe even Ed Sullivan Redux: *Right here on our stage, David Ben-Gurion and the Singing Nun!* Fortunately, the long-running public-TV showcase for the performing arts, with new funding from battery giant Duracell to make up for the defection of an oil company, settles down almost immediately in its celebration of itself. Instead of Ed, Meryl Streep is mistress of ceremonies. And while the talent she introduces is familiar, the work itself is not. To start its third decade, *Great Performances* has commissioned original pieces from old friends.

For instance, in Wendy Wasserstein's short play *Kiss, Kiss, Dahlings,* Nancy Marchand, Blythe Danner, and Cynthia Nixon portray three generations of actresses (grandmother, mother, and daughter) backstage in three different eras (Moscow in 1900, a college theater in 1956, a TV talk show in 1992), discussing themselves, their careers, and, often, Chekhov. They're all good, but Danner's spectacular. And by 1992 we also see how the theater's changed: Marchand's still doing Chekhov, Danner's the Emmy-winning lead in a popular network TV series, and Nixon is a SoHo performance artist. In this last scene, in my opinion, Charlie Rose should have resisted the temptation to appear as himself, as Connie Chung should have resisted showing up on *Murphy Brown,* as Charles Kuralt should reconsider dropping in on *Picket Fences.* They are turning us into agnostics about reality.

In Terrence McNally's *The Last Mile,* the bookend dramatic piece for the anniversary special, Bernadette Peters is all nerves and flashbacks as she's about to make her soprano debut in *Tosca* at the Metropolitan Opera. Tony Goldwyn, Bill Irwin, Nathan Lane, and, especially, Paul Sorvino as the opinionated tenor enjoy themselves in supporting roles. As we've come to expect from McNally, there are several twists, one of them involving AIDS.

Between these playlets, Cy Coleman, with a minimalist book by Alan Zweibel, offers a mini-musical called *A Simple Melody,* in which Matthew Broderick grows up from the piano to his own band; Annie Leibovitz, in the black-and-white *Zoetrope,* watches Twyla Tharp and Mikhail Baryshnikov feeling good about their fortysomething bodies; Peter Martins, in *Not My Girl,* choreographs New York City Ballet stalwarts Kyra Nichols and Robert LaFosse in a Fred Astaire fantasy; and we meet André Watts and Seiji Ozawa, and listen to bits of Beethoven and Tchaikovsky, in *Frankie Goes to Tanglewood,* an indulgent home movie about the visit of Leonard Bernstein's granddaughter to her grandfather's summer camp.

As if to indicate just what frightened the oil company, *Great Performances' 20th Anniversary Special* also includes some inner-city street dancing, called *Hip Hop—You Don't Stop,* in which the Rhythm Technicians & Rock Steady Crew not only spin and flip but also, rapping, scan. And the remarkable evening concludes with a brow-bending rendition of the "Hallelujah Chorus" from the *Messiah*—by the likes of Gladys Knight, Chaka Khan, Al Jarreau, Patti Austin, Johnny Mathis, and Take 6. Soul music, indeed: a sort of "We Are [Handel's] World."

COUNTERPROGRAMMING AGAINST THE BASEball Playoffs (1): **Jackie Collins' 'Lady Boss'** (Sunday, October 11, and Monday, October 12; 9 to 11 P.M.; NBC) is an instant trash semi-classic. Having missed the 1990 predecessor, *Jackie Collins' 'Lucky/Chances,'* I can't tell you exactly why Lucky Santangelo (Kim Delaney) and Santino Bonnatti (Joe Cortese) hate each other, although Bonnatti seems to have done terrible things to Lucky's mother and her son, for which he went to jail, but not long enough, because he's back, just in time to interfere with Lucky's ambition to be the Woman Warrior Who Ate Hollywood.

Anyway, Lucky, in Bulgari jewels and Carrera sunglasses bought with her father's Greek-shipping money, wants to buy a studio so her husband, Lennie (Jack Scalia), won't have to act in any more rape-and-mutilation movies, except this same studio is also $1 million in debt to Bonnatti's mobsters, for whom it's been distributing porn movies in Europe, which means that studio manager Eddie Kane (Jeff Kaake) gets blown up in his red convertible while studio boss Mickey Stoner (Alan Rachins), the "scum-in-law" of studio owner Abe Panther (John Randolph), cheats on his wife (Robin

(Continued on page 73)

Photograph by Nancy LeVine.

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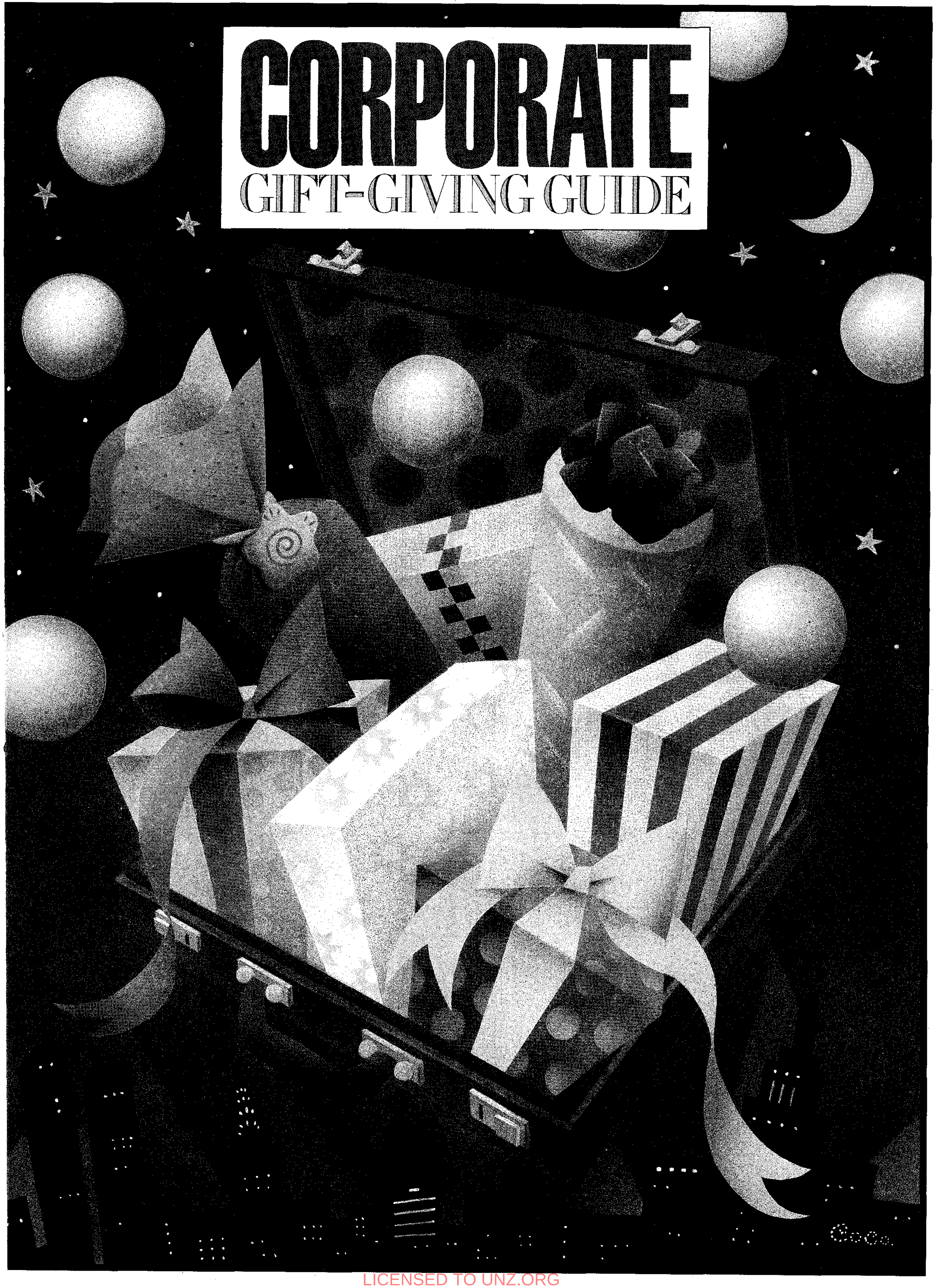

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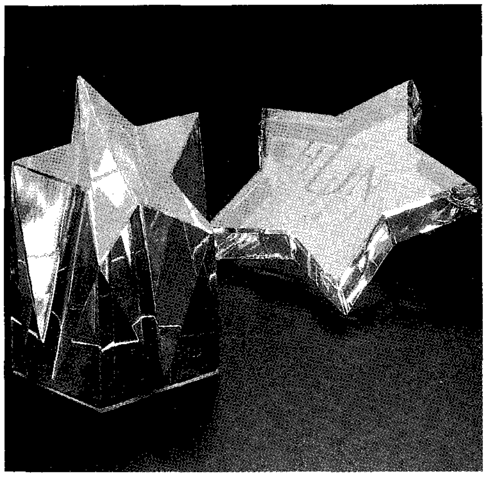
Building relationships is one of a company's most important marketing goals. Corporate gift-giving, like entertaining, is a natural way to accomplish this. I approach corporate gift-giving the same way that I do entertaining for business: The goal should be to delight, not impress. At the same time, a corporate gift—like a corporate event—should convey a message: that you value the recipient and that you represent a company of quality and imagination. Too often, corporate gifts are as boring and forgettable as most business events. Why? Because the person responsible for them equates "business" or "corporate" with "perfect." As a result, the corporate gift-buyer relies on safe, conventional choices. He or she is afraid to take risks and choose the unexpected. A great deal of money may be spent, but care and creativity may be forgotten. Without some risk and a bit of imagination, a gift will not leave a lasting impression.

BY NANCY KAHAN



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NEW YORK Magazine makes it easy to reach 1.6 million holiday shoppers with its "Advertiser's Gift Guide," a special section in the December 14 issue. On sale December 7, it's just in time to inspire holiday gift-giving. All production on this special section will be done by *NEW YORK*—advertisers simply provide the product and copy without incurring any creative or production costs. For more information, contact Advertising Manager Alan Katz at 212-880-0874 or Gift Guide Manager Denise Fierro at 212-880-0721.

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SET SPECIFIC GOALS

To begin the process, the corporate gift-buyer should sit down with the company's president or sales, advertising, or marketing director and discuss the goals of the gift-giving program. What is the firm trying to achieve? Are the gifts intended to cement relationships with clients, show appreciation for their business, build company morale, or attract new clients? What message is the company trying to convey? The answers to these questions will determine who the recipients will be. It will also determine the budget for the project.

Keep in mind that the most important goal should be to delight the recipient, not impress him. A creative, personal gift takes time, thought, and research. I recommend keeping a file on clients who might be on the company gift list.

During the year, jot down their interests, or what events have taken place in their lives, such as marriage, a birth, a new home, and the like. When visiting someone's office, observe how it is decorated and what kinds of objects this person chooses to surround him- or herself with. If the opportunity doesn't arise to gather such information, call his or her secretary and ask for help.

Don't neglect to note any strong dislikes the person may have. If the recipient is from another country, do a little research into the customs there. Many department and specialty stores have someone on staff in the corporate-gift department who can answer questions about protocol.

PLAN AHEAD

Be sure to allow sufficient time to do the job well. A particular gift may require ordering several months in advance. Inquire about delivery times for any gifts sent by mail, in order to avoid having them arrive a week after the holiday. And consider how the gift is to be wrapped and how much time that will add to the whole process.

I'm a firm believer in checklists. Early on, build a list of gift recipients, how much you plan to spend on each, and what ideas you may have. Also include information on how each gift will be wrapped and shipped—or, if they are being delivered personally, who will be presenting them. Create a time line to keep track of precisely when each step must be accomplished.

There's no reason anyone should have to do all this work alone. When planning an event, I build a team of creative people as early as possible and brainstorm with them about what we envision the event to be. Have fun coming up with ideas; some will be impractical and others prohibitively expensive, but don't worry about that. Build a list of ideas and be practical later.

But don't settle for the ordinary. Take a chance and give something no one in the company has given before. The best (and most memorable) events I've ever produced were the ones where I took the most chances. So resist the temptation to go for the tried and true.

Most executives have a drawerful of desk calendars and paperweights. Be inventive and give something that demonstrates your company's fresh approach. Send a rosemary or tarragon topiary instead of flowers. They are small, look pretty, and last a lot longer than fresh flowers.

Use your sense of humor and choose something that would amuse the recipient. Perhaps a subscription to the opera or the ballet—or a week at a fishing lodge. Appeal to the childlike side of that grownup executive. Some of the most successful gifts I have given to colleagues were antique or contemporary toys.

Create a stir—even before the gift is opened. Let the presentation announce that here comes something special. I believe in waking up peoples' senses. Wrap your gift in velvet or another sensuous fabric. Use potpourri so that as soon as the recipient holds the gift it makes its presence known. Put the same amount of care into the presentation as you put into selecting the gift itself.

MAKE IT PERSONAL

Focus on the recipient, not on how good you or your company is going to look. Get inside that person's mind and hit on that one gift they would most enjoy receiving. If he or she is crazy about golf, consider giving a new set of clubs (or at least a new driver or putter to match their set). Send the latest edition of a dictionary to a word lover. Or make a contribution to someone's favorite cause. Don't spend so lavishly that the gift may make the recipient feel uncomfortable, though. Make it appropriate to your relationship.

The more personal you make a gift, the more memorable it is likely to be. Consider sending a photo you've taken during the year in an unusual frame. Or create a scrapbook of relevant memorabilia.

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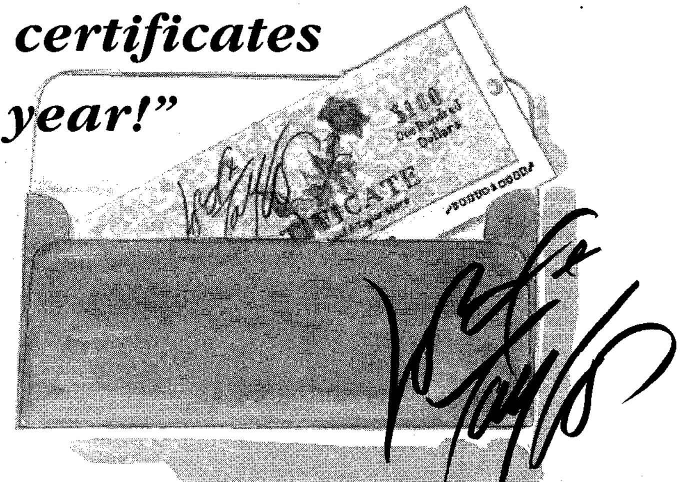

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(Continued from page 66)

Strasser) with a black woman cop named Warner (!) who's into handcuffs and punishment fantasies.

Meanwhile—in a Collins teleplay as in a Collins novel, the plot is more fun than the dialogue—real-estate tycoon Martin Swanson (David Selby) *also* wants to buy this studio, for his rock-star mistress, Venus Maria (Beth Toussaint), so enraging Mrs. Swanson (Yvette Mimieux) that, after talking to Joan Rivers, she buys a gun.

If Venus Maria reminds you of Madonna, then Martin Swanson will suggest Donald Trump, who also shows up in the same scene as Joan Rivers, quite as if they were Charlie Rose, Connie Chung, or Charles Kuralt; and everybody else is Mickey Cohen. As in any such heavy-breathing mini-series, a few of the subsidiary characters are genuinely amusing. Besides Toussaint as Madonna, my favorites here are Scott Valentine in the Roddy McDowall role of confidant to the bitchy star (with his own crazy unexplained agenda) and Eugenie Bondurant as Bonnatti's female martial-arts bodyguard and hit woman (a sort of Ninja Twiggy).

COUNTERPROGRAMMING AGAINST BASEBALL (2): In **Overexposed** (Sunday, October 11; 9 to 11 P.M.; ABC), Marcy Walker is led to believe, by Terence Knox, that her husband, Dan Lauria, is sleeping around, so Marcy goes to bed with Terence, who videotapes this mistake in judgment and sends copies of the tape to Dan and his friends and colleagues, which complicates a custody case. Talented actors and an accomplished director, Robert Markowitz, are wasting our time. . . . In **Invasion of Privacy** (Wednesday, October 7, and other dates; 9 to 11 P.M.; USA), *Cityscape* magazine reporter Jennifer O'Neill helps get boyhood-traumatized Robby Benson out of prison, in return for which ingrate Robby hounds poor Jennifer *and* her truculent teen vamp/acting student daughter (Lydie Denier with a French accent) through many fraught minutes of underwear fetishism and desktop sex. Jennifer's movie name, by the way, is Hillary, and I really hope this isn't a trend.

In brief: GEORGES SIMENON'S FAMOUS chief inspector joins the *Mystery!* roundelay in a six-part series, from Granada, called **Maigret** (Thursdays, starting October 8; 9 to 10 P.M.; Channel 13). While Michael Gambon, who was Dennis Potter's singing detective, is an acceptable Maigret, Budapest, where the series was filmed, is not an acceptable Paris. . . . From another capital city of what used to be one of the Eastern European nonprofit police states, we will get **Michael Jackson in Concert in Bucharest: The *Dangerous* Tour** (Saturday, October 10; 8 to 10 P.M.; HBO)—which, because it was being taped last week, not even I have yet managed to disdain. ■

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CRONEHOOD IS POWERFUL

"*. . .The Change* is a provocative, funny guide for baby-boomers wondering nervously about life on the other side of the hill. . ."

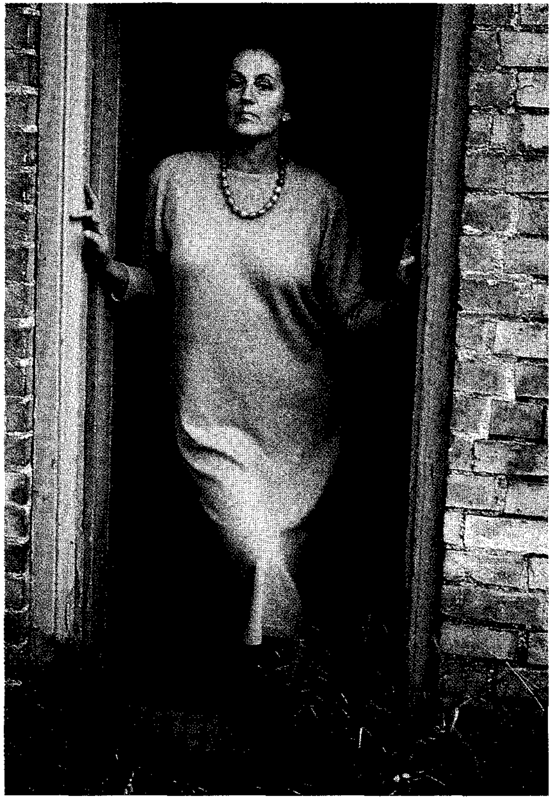
The Change: Women, Aging and the Menopause, *by Germaine Greer. Alfred A. Knopf; 422 pages; $24.*

NO ONE FOLLOWING GERMAINE GREER'S work would expect her to go gently into that good night—or anywhere else—but even her most devoted readers may not be prepared for the way she takes leave of her youth. "The stereotype of the snowy-haired granny beaming affectionately at her apple pie," she says, "needs to be balanced by her dark side, with 'tangled black hair, long fingernails, pendulous breasts, flowing tongue between terrible fangs.' "

A witch may be a daunting model for the average rider of the IRT, but Greer has plenty of others: philosopher, artist, menopausal femme fatale. In *The Change,* she not only upsets the applecart of received wisdom but uses its scattered contents to pelt the media, the medical establishment, and others who give the aging female a view of herself that is unrealistic and depressing. "The purpose of this book," Greer states, "is to demonstrate that women are at least as interesting as men, and that aging women are at least as interesting as younger women." At 53, she has written a lively, provocative, and funny guide for the baby-boomers wondering nervously about life on the other side of the hill.

Greer has less than no time for those who protest "ageism": Calling *old* a dirty word, she says, is offensive in its assumption that there is no value in aging, just as those who insist there is no difference between men and women demean inherently female qualities. Worse than the practitioners of Newspeak are the Jane Fondas, Joan Collinses, and Helen Gurley Browns, so many stretched and painted and grimacing corpses dangled before us as examples of how boundless expenditure and tireless energy can procure eternal youth.

Worse still are the doctors, male and female, who treat menopause as a terrible disease rather than as a natural transition (one surgeon Greer quotes says that women of that age "are no longer women") and prescribe painful, extreme, and often irrelevant (though not necessarily inexpensive) treatments. Nineteenth-century patients were treated with electric shocks to the uterus, early-twentieth-century ones with a bombardment of X-rays. Today, women nearly twenty years past the safety limit are prescribed oral contraceptives; they are given hormone-replacement therapy, about which too little is known; and, at the first sign of trouble, they are often told to have their wombs carved out.



GOLDEN-AGER: *Author Germaine Greer.*

While Greer does not deny that menopause can bring with it many distressing physical symptoms, she feels that hysteria over the change has been induced by our patriarchal and sex-mad society. To the worry that older women are not attractive to men, Greer has a two-part response: Yes, they are, and If not, so what. In a chapter entitled "Sex and the Single Crone," Greer considers the cases of Colette (who at 51 met the 36-year-old man with whom she lived until her death 30 years later) and George Eliot (who at 58 married a man 20 years younger). Elsewhere, she tells us about Diane de Poitiers, who was two decades older than her lover, Henri II, and Ninon de Lenclos, the seventeenth-century courtesan who, in middle age, seduced the son of one of her former conquests.

If your personal charms are not up to those of a French king's mistress, however, Greer counsels you not to be envious of menopausal women with husbands or boyfriends. She sees the emphasis on sex in the twilight years as emanating from men, who believe that the main purpose of women is to gratify their own sexual needs. But, Greer asks, do men care that much about making women happy? "If [a woman] is one of the many women who have been f---ed when they wanted to be cuddled, given sex when what they really wanted was tenderness and affection, the prospect of more of the same until death do her part from it is hardly something to cheer about." Greer says that the menopausal woman's fractiousness and instability may result not from hormonal changes or unhappiness at losing her sex appeal but from "justifiable rage too long stifled and unheard," anger at the years of self-sacrifice and repression of desire that bursts forth when a woman finally decides to put her own wishes first.

Instead of pills, plastic surgery, and other remedies designed to make them more pleasing to men, Greer advises women to enjoy the company of other women, to take up gardening, religion, and homeopathy, and to brood less about their pimples and more about the mystery of existence. "Women who do not adhere to a particular creed will nevertheless find that in the last third of their lives they come to partake of the 'oceanic experience' as the grandeur and the pity of human life begin to become apparent to them. As one by one the Lilliputian strings that tie the soul down to self-interest and the short view begin to snap the soul rises higher and higher, until the last one snaps, and it floats free at last."

While writing as spirited as this is itself exhilarating, many of Greer's attitudes are self-interested, her premises contradictory. Greer's descriptions of older men as smelly and ugly (and, therefore, unfair in

Photograph by Jerry Bauer.

demanding that their mates be alluring) partake of the same sort of sexual materialism for which she criticizes them. She will also inspire few readers with her examples of menopausal success stories—all more remote than Hollywood harpies. For Greer, a woman who takes a new career path is not someone who designs stationery or goes to law school, but Baroness Blixen, who at 48 became Isak Dinesen. Nor does Greer acknowledge that the rising of the soul—not to mention prolonged bouts of contemplation and gardening—is considerably assisted by the serenity and free time that accrue from a large bank account. Essentially, Greer's program for the good life after 45 seems to be women for friends and a boy for sex, one that will not suit those who don't share her allure, money, or misandry. As polemics go, *The Change* is bright and brassy, but it's unlikely many readers will march behind Greer's custom-made banner.

Hollywood vs. America: Popular Culture and the War on Traditional Values, *by Michael Medved. HarperCollins; 386 pages; $20.*

WHEN MICHAEL MEDVED SHOWED AN OUTline for this book to a man he would no doubt call a movie insider, he was told, "If you insist on going forward with something like this, you're going to become the most hated man in Hollywood." Like many claims made in his book, the remark, and Medved's belief in its effect on us, is less than convincing. Not only does the author come across as boastful rather than brave, he impresses one as being perfectly capable of assessing his constituency and deciding which bottoms are meant for kicking, and which for licking. According to what he himself tells us of movieland foolishness and masochism, Medved has little to fear.

Any discriminating reader, however, had better pass up this argument that Hollywood has, for the past generation, been committing a kamikaze attack on the public. Contemporary films (Medved bashes TV shows and rap songs as well) repel many potential customers with their excessive sex, violence, and profanity, he says, while depraving those who do attend. Though I share Medved's distaste for much of what I see and hear at the movies, and was amused by a few of his observations (the recent crop of "reincarnation romances," he says, appeal to yuppies by telling them, "Don't think that all your fun must suddenly stop simply because you are dead"), I cannot count myself a fan of *Hollywood vs. America*. The writing is a swamp of clichés, two-cent sarcasm, and (as above) incontinent alliteration; the point of view combines sentimentality, pompousness, Philistinism, and gross hypocrisy.

Though Medved describes himself as a movie critic, his book shows no evidence that he practices this profession. Films, regardless of their merit, are routinely scolded for unwanted f-words and superfluous titties. *Enemies, a Love Story* is damned along with *The Outside Chance of Maximilian Glick* for portraying an unsympathetic rabbi; *The Grifters* belongs in the same red hell as *Sleepwalkers* for the "heartwarming family reunion" in which Anjelica Huston tries to seduce her son. "One of the symptoms of the corruption and collapse of our popular culture," Medved moans, "is the insistence that we examine only the surface of any piece of art or entertainment." Medved is certainly doing that with his morality-by-numbers, but of course he means critics should consider meaning as well as technique. (Of course they should; and they do, unless they're sycophants or crooks or not very bright.) He also thinks they should give the public the benefit of their years of counting the grosses. Rather than writing to "some abstract and objective standard," reviewers should be "popular tribunes who predict whether a given project will please the people." Then all they need do would be to change their job description to "marketing consultants."

Medved's pan of present-day Hollywood fails to compare its products with other forms of art and entertainment (anticlericalism and adultery turned up in popular novels long before the bioscope), and contrasts it with the "Golden Age" in a sketchy and simpleminded fashion. Members of his generation, we are told, "inevitably recall" *I Love Lucy* and *Make Room for Daddy* with "fond nostalgia" for their "innocence" and "decency" (you mean I'm the only one who cringes at their misogyny and imbecility?). Movies today are attacked for their atmosphere of menace and conspiracy, their suspicion of America the Beautiful and God the Husband. Apparently, Alfred Hitchcock is not included in Medved's Golden Age club.

What is of interest in this witless demagoguery is the glimpses Medved gives us of shallowness and cant that rival his own: the producer of *King David* who told him, "We could have gone the easy way and played to the Bible Belt, but we . . . wanted to do it with integrity. We don't see David as some Holy Joe, praise-the-Lord kind of guy"; the "best-selling author and popular television commentator" who asks, "Why is it that so many of the people who are responsible for all the worst garbage turn out to be Jews?" (If Medved is so brave, why doesn't he name the author of this puerile anti-Semitism, whom he describes as a "sophisticated and dynamic public figure"? One guess.) Perhaps Medved could be better occupied by using this sort of material to write a comic novel of Cloudcuckooland West. If he became really absorbed in it, it might keep him away from reviewing. ■

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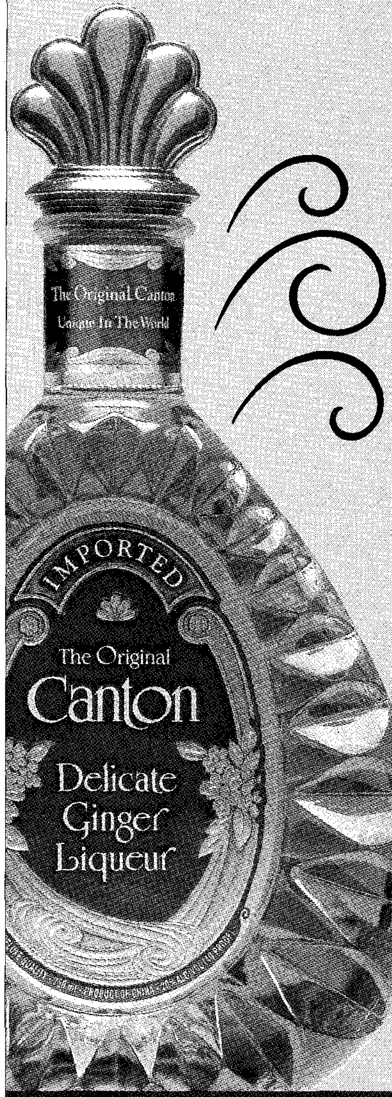

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MET LIFE

"...The merry wives steal the Met's *Falstaff*, particularly Mirella Freni; *Un Ballo in Maschera* is inoffensive and characterless..."

GREAT DAMES: *Marilyn Horne and Mirella Freni in* Falstaff.

IN THE CURRENT ISSUE OF *Opera News*, EDITOR Patrick J. Smith reminds us that the Metropolitan Opera is big business. The annual budget, he points out, is $115 million, greater than those of the next five largest American opera companies combined, and the annual deficit is in excess of $40 million, more than the entire budget of the San Francisco Opera. With those sobering statistics in mind, I sat through the Met's business-as-usual opening week—seven performances of four different works—and had to marvel again at the machinery of this expensive monster operation. How many U.S. corporations of comparable size and complexity function so efficiently or package their products with such a shrewd understanding of a changing marketplace?

Last week I reported on *The Tales of Hoffmann*, one of the many Met productions of the eighties tailored to reflect what audiences expected to see during that decade of conspicuous consumption: a lavish and costly extravaganza staffed with several of the international opera world's most famous personalities and led by the company's popular artistic director, James Levine. Later on in the week, the conductor presided over another revival, a comparatively downscale presentation typical of a more modest era: Verdi's comic masterpiece **Falstaff** as tastefully staged by Franco Zeffirelli in 1964, long before that director-designer began to concoct those overdecorated, inhuman spectacles that have come to dominate today's Met.

Zeffirelli's visualization of Elizabethan Windsor may strike some of his current admirers as too musty, but that was always part of the production's charm—Ford's house and the Garter Inn actually look inhabited, and by warm people one might like to know. The title role has been entrusted to Paul Plishka, presumably to reward him for 25 years of faithful service to the company. Since Falstaff's music is written for a baritone with an easy upper register and quicksilver declamatory facility, Plishka's utilitarian bass—never an especially distinctive or agile instrument—began at a disadvantage. Undaunted, he clearly set out to give the performance of his life, and one had to admire him for that as well as for an abundance of energy, intelligence, and good intentions. Even so, the Met management might have better celebrated the silver anniversary of a useful singer by giving him a more appropriate role.

The merry wives steal this *Falstaff*, particularly Mirella Freni, whose delicious Alice Ford catches all the subtle and sly musical correspondences between this sunny schemer and Verdi's great tragic heroines. Freni is joined by Marilyn Horne's droll Mrs. Quickly, Barbara Bonney's sweet Nanetta, and Susan Graham's spunky Meg Page, and together they make an ideal quartet. Bruno Pola (Ford) and Frank Lopardo (Fenton) are a trifle faceless, but Piero de Palma as Dr. Caius is a nice bonus—Italy's legendary character tenor and veteran of more than 90 opera recordings finally in his Met debut. Unfortunately, the manically tense and pressurized orchestral playing under Levine drained all the warmth and humanity from Verdi's magical score.

The Met's *Falstaff* may be a bit long in the tooth, but the company's **Madama Butterfly** dates to an age that seems almost prehistoric if not downright mythical, even for those who lived through it. As I recall, this production of *Butterfly* was greeted in 1958 as one of the most beautiful and exquisitely detailed ever seen at the Met, "with features that are as unusual as they are handsome," wrote Paul Henry Lang in the New York *Herald Tribune*. Its physical appearance has hardly changed in 34 years, which did not prevent the *Times* reviewer of this revival from airily opining that such a "dowdy" production "was probably not too handsome to begin with," proving once again how a hasty perception of the present can blithely rewrite operatic history. And what a history. In a fit of nostalgia, I harked back to some of the notable Butterflys I'd seen live and die in Motohiro Nagasaka's painterly sets over the years: Stella, De los Angeles, Tebaldi, Albanese, Kirsten, Tucci, Price, Vishnevskaya, Scotto, Kabaivanska, Arroyo, Stratas, Lorengar—and that takes us only to 1968.

The Met's geisha of the moment is Diana Soviero, an honorable addition to that distinguished list. She may never be asked to record the role—her soprano is marred by too many tonal impurities and awkward technical misalignments, and her acting tends to be rather blunt. But there is shape, color, and variety to her singing, as well as an emotional honesty about her portrayal that is appealing and true. Michael Sylvester finds the demands of Puccini's Pinkerton far more congenial than some of the heavier Verdi roles he has been asked to sing, a sensible assignment for a major vocal talent that is still matur-

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ing. Suzuki and Sharpless are well done by Wendy White and Dwayne Croft, but the orchestra, Julius Rudel conducting, sounds oddly disheveled.

The week's fourth revival was **Un Ballo in Maschera,** first seen two seasons ago and at the time generally considered a failure. Apparently even the Met agreed, at least tacitly. Although Piero Faggioni is still credited with the production, sets, costumes, and lighting, virtually all of his peculiar inventions—the comical choreographed prelude, those odd puffs of smoke issuing from Anckarström's living-room walls, Amelia's ridiculously oversize hats, etc.—have been tossed out. Restaged by David Kneuss, the production is now merely inoffensive, uneventful, and characterless. At least Aprile Millo has toned down her irritating diva mannerisms and brings a welcome touch of dignity to Amelia, but her voice sounds worn and unsteady. As Gustavo, Richard Leech still seems determined to push, overinflate, and blow a once-lovely lyric tenor to smithereens. Leo Nucci's dreary Anckarström is mainly mush. Apart from Harolyn Blackwell's delightful Oscar, it's another bad night for Verdi.

Opening week gave a brief but interesting sampling of where the Met has been over the past 35 years and where it is today, but the performances offered few hints about the future. The past decade devoted mainly to massive middle-management development and the cultivation of a house style that put a premium on glossy, star-studded products. That combination of corporate savvy and artistic policy is said to reflect the thinking of former general director Bruce Crawford, now board president and chief executive officer and, according to word from inside, still the company's pivotal power figure. If so, it would be interesting to know what Crawford feels the Met should do next. The opera-as-glamour principle that worked so successfully in the eighties is wearing thin, both with audiences and with the financially strapped angels who must pay for it.

New ideas will have to come from somewhere now that glitz-and-glitter gigantism à la Zeffirelli appears to have run its course and superstars are scarce. Many talented young singers are about, but none generates the crucial box-office appeal of a Pavarotti or a Domingo, who may be a vanishing breed. If James Levine has thought of exciting long-range artistic initiatives—how to promote new works, explore neglected corners of the repertoire, develop new audiences, or bring the Met into closer contact with New York City and the rest of the world—he is not telling anyone about them. Meanwhile, the cost of putting on opera rises inexorably. The Met seems to have reached a turning point, with much to ponder as it goes about its daily business. ■

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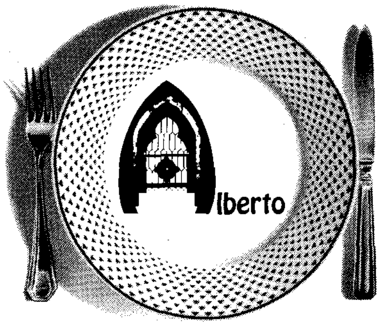

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FROM RUSSIA WITH LOVE

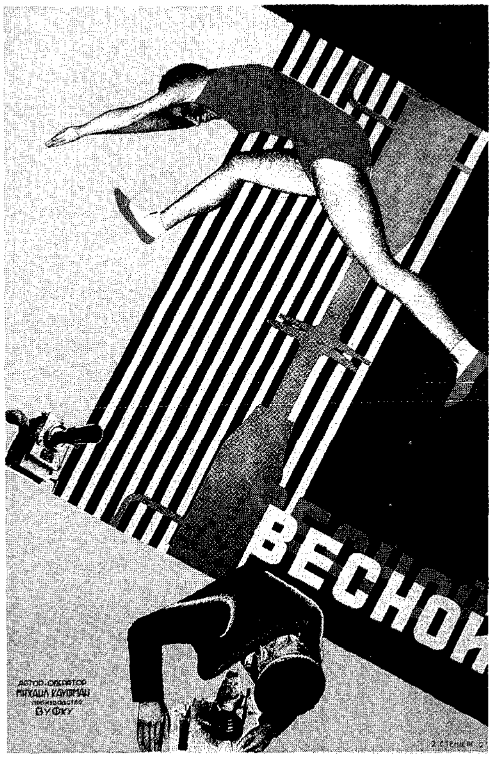
"...'The Great Utopia' is almost unbearably poignant—and impossibly ambitious. It's an indulgence in shuttle diplomacy..."

POISED IN SPACE AT THE TOP OF THE GUGGENHEIM Museum's rotunda is a strange, doomed flying machine. Its wooden ribs, large enough for a man to crawl inside, suggest the skeleton of an enormous bird-pterodactyl. Built by Vladimir Tatlin in 1928 and named after its creator, *Letatlin* sums up the society examined in **"The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932."** Its aeronautics recalls Leonardo da Vinci's Renaissance, another moment of optimism about human potential. Its fragile wings invoke Icarus' giddy flight toward the sun, and his fall. It's almost unbearably poignant: Who wouldn't want to soar like a bird, and who doesn't know the outcome? *Letatlin* is clearly headed for a collision with the floor.

The Russians who spoke at the ceremonies opening this huge joint exhibition were obviously still attached to the dream, even as it lies in pieces. Westerners raised on tales of Stalinism, and fixated on the politics of the fallen state, failed to understand their regret. There were hints, though, that a middle ground is evolving.

"The Great Utopia" is almost impossibly ambitious. Born of a conversation between Soviet foreign minister Eduard Shevardnadze and director Thomas Krens of the Guggenheim in 1988, it is one of those indulgences in shuttle diplomacy for which the Krens regime is notorious. It's an exhibition by committee and consensus. There are nearly 1,000 objects, including drawings, photographs, posters, textiles, porcelains, theater and costume designs, not to mention paintings and sculpture. More than 40 percent comes from provincial museums on the periphery of the old Soviet Union. The early Soviet government spread much of its state-owned art to distant regions. To reassemble it—from Uzbekistan, Azerbaijan, Latvia, Ukraine—required intervention from Soviet museum people and the Soviet Ministry of Culture while the USSR existed. After the breakup of the union, the bureaucracies had to be reshuffled. There were fourteen curators on both sides of the Atlantic, and no central voice. Sensing a rare opportunity, everyone wanted to make a definitive statement; the catalogue is nearly the size of the Manhattan White Pages. The negotiations between the Guggenheim, the State Tret'iakov Gallery, the State Russian Museum, and the Schirn Kunsthalle Frankfurt must have resembled the Yalta summit in reverse. Just describing the process is exhausting.

Was it necessary? And—a slightly different question—was it a good idea? For most people, perhaps not. This is a show defined by its own momentum. It is aimed at the experts who created it. Much of the work has never been seen in the West or anywhere else, but only specialists will know it. If you're aware of the field, there are some extraordinary finds, and much subtle shading of the historical information. "The Great Utopia" is at least less confusing than it might have been, due to a clever installation by the architect Zaha Hadid, who has subverted the tyranny of the Guggenheim's ramps with baffles and zigzags.



AVANT-GARDE: *A film poster at the Guggenheim.*

My advice is, don't get bogged down in the details. The important patterns emerge out of the great mass—out of the phenomenal momentum of Russian society before and slightly after the revolution.

Beginning around 1914 or 1915 (dates are hazy, since they were frequently rewritten, often by the artists themselves), the Russian vanguardists took the idea of modernity—introduced from Europe via the Italian Futurist F. T. Marinetti and the work of Cézanne and the Cubists—and ran with it. Oh, to be young and full of arrogant purpose. Set free from what Tatlin called "obsolete values," and reborn through revolution, the Russians saw the future in a blaze of "visionary clarity." In everything from film and photography to architecture and design, the Russian-Soviet experiment was glitteringly precocious. Within a few short years, these artists gave the twentieth century its look. To encounter it now is déjà vu all over again.

But there are hints that Utopia was desperately complicated. In the alcove at the beginning of the Guggenheim's ramps are two remarkable pieces of art. One is Kazimir Malevich's reductive red square on a white ground, of 1915, hung high in a corner in the place usually reserved for a religious icon. In the opposite corner, near the floor, is Tatlin's *Counter-Relief,* a rigging of ropes and wood that brings the fragmentations of Cubism into real space and time. Malevich's red square substitutes for *Black Square,* first shown in 1915 alongside Tatlin's *Counter-Relief* in the 0.10 ("Zero-Ten") vanguard exhibition. Amazing stuff. If you care about modern art, it's like watching the birth of the world.

Here, Malevich invents geometric purism, or art for art's sake. In the same moment, Tatlin invents twentieth-century installation art in what is, to my knowledge, its earliest prototype. They have formed two poles of the new universe: Malevich, the spiritual recluse, versus Tatlin, the practical anarchist. Art as ivory tower versus art as a political force. Suprematism versus Constructivism. Painting versus sculpture. Ideal versus real. Needless to say, Malevich and Tatlin were enemies.

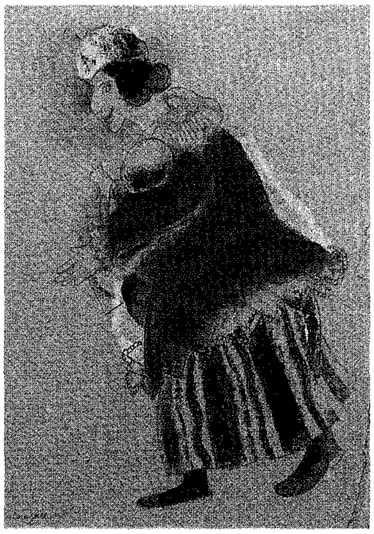
If hell is populated with good intentions gone amok, then Utopia is hell. In the beginning, even the dreamers like Malevich

Photographs courtesy of the Guggenheim Museum.

signed on to the revolutionary fervor. To build the perfect world, aesthetic arguments took on absolutist urgency. Factions formed and re-formed. The catalogue describes endless, dizzying, shifting affiliations. The exhibition has whittled them to a prominent few, beginning with 0.10. Each of the Guggenheim's new galleries offers another group, another historic exhibition, another idealistic art school: Vkhutemas, 5x5 = 25, Unovis, Obmokhu, the First Discussional Exhibition. The parade ends (near the top ramps) with Stalin's First Five-Year Plan and the architecture competition for the Moscow Palace of Soviets in 1932, the official beginnings of Stalinism, though artistic freedom was already terminal by the mid-twenties. The radical insight of this show is the suggestion that conformism was enforced less from above (as Westerners imagine) than from the art community itself.

In the West, we have chosen sides. The artists who fled the USSR—Kandinsky, Chagall, the brothers Naum Gabo and Antoine Pevsner—are "best." Those who stayed but met a bitter end, like Malevich, are "heroic." Tatlin and the others who linked arms with the revolution and tried to make art serve the people have been branded with a scarlet *C*. Our prejudices are confirmed: Tatlin eventually sank beneath the surface of the revolution. Art tried to serve the people, but the people didn't care. Worse, they wanted the art in the topmost tower room: mawkish illustrations, heroic exhortations, or science-fiction pseudo-abstractions. The time was the late twenties, the true end of the great experiment. As I have said elsewhere, if you try for the lowest common denominator of taste, you never do hit bottom.

Tatlin and the revolutionary artists fell before the juggernaut of ideological urgency. Malevich, Chagall, Kandinsky—though each joined the collective effort at first, in the end they believed that art served only itself. To bring the issue close to home, consider this: American conservatives, arguing against the National Endowment for the Arts, claim that art must serve the people (e.g., the American taxpayers). Artists who irritate the "people's morality" must be punished. Art that serves only itself, that asserts its moral independence, infuriates "the masses"—of Americans. (Sound familiar? You don't think so? See the end of this column.)


MURAL, MURAL: *Chagall in SoHo.*

So the drift of Soviet self-examination—the radical self-critique—aimed toward the utilitarian. Painting was short-lived in "The Great Utopia"—its self-indulgence was too hard to justify. It was supplanted by art photography (Rodchenko), which gave way to documentary photography. Ambitious modernist architecture, brilliant before its time but too far ahead of the masses, found no patrons. Bold women painters like Liubov Popova claimed to prefer textile design. The artists, by their own account, wished to invigorate the common things. A certain noble pathos attaches to the porcelains and textiles with titles like "Electrification" and "Tractors." They are tokens of hope that art could change life. The hope was drastically misguided, but that's a long story. (1071 Fifth Avenue, at 89th Street; through December 15.)

CHAGALL'S LIGHTER-THAN-AIR EUPHORIA and emotional delicacy would not have survived in the Soviet Union if he had been foolish enough to stay. So you conclude from the Guggenheim SoHo's installation of the artist's twenties murals for the Jewish Theater in Moscow. This youthful Chagall is scarcely familiar to those who know him from his formulaic later works. His struggles with the art establishment are described in panels alongside the murals, but the source of the tension is obvious. Chagall's art centered on emotion, not ideals. It found its truth in privacy, in family, and in his local Jewish culture. In other words, it ran exactly contrary to the interests of the Soviet state. (575 Broadway, at Prince Street; through January 15, 1993.)

AT A FORUM SPONSORED BY ARTTABLE, THE organization of professional women in the visual arts, representatives of the Bush and Clinton campaigns offered their respective versions of an arts policy. Both sides hedged, artfully. But here is "President Bush on the Issues," the Bush-Quayle '92 Primary Committee's official position paper on the NEA: In Bush's words, the endowment seeks "artistic excellence . . . taking into consideration general standards of decency and respect for the diverse beliefs and values of the American public." (Ellipsis is theirs, not mine.) The Bush administration, according to the position paper, "will work to ensure that Federal funds are not used for activities that clearly do not warrant financing by U.S. taxpayers." Clearly. ■

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BELFAST, BAHIA, AND BUCHAREST

"... *Remembrance* is largely enjoyable because Graham Reid knows how to make an audience root for his characters ..."

Remembrance, BY THE LONDON-BASED BUT Belfast-bred Graham Reid, is a typical boulevard play (with all that implies about attractive slickness, unprofound professionalism, specious but enwrapping sweetness). Yet bear in mind: A boulevard in Belfast is not the same as one almost anywhere else. There people die violently because they are Protestants or Catholics, or mere hapless bystanders caught in someone else's nightmare.

Bert Andrews, 68, a Protestant widower and retired English army officer, frequents the grave of his son Sam, a victim of the Catholics. Theresa Donaghy, a slightly younger and Catholic widow, tends the adjoining grave of *her* son, killed by the Protestants. That is how they meet and, gradually, to their own surprise, fall in love. Bert has another son, Victor—a policeman, bully, and drunkard—whose wife, Jenny, is leaving him. Even though he cheated on her, he angrily loves her, and the situation is complicated by her doing cleaning for her father-in-law, with whom Victor has moved in. Because of his own unhappiness and belief that, even dead, Sam is still Bert's favorite, Victor begrudges his father the least happiness.

But when it comes to begrudging, he is a piker compared to Theresa's two daughters. Deirdre, the elder and mother of three children, has seen her murderous I.R.A. husband jailed for a long term. She needs a man desperately, and chomps at the bit as well as at anything else she can get her teeth into, notably her mother. Joan, the unmarried younger one, resents men altogether, though she denies it, and throws all her energy into housework and unyielding grief over her brother. Neither daughter wants her "old" mother to find love and remarry; in fact, the whole thing strikes each as shockingly indecent.

If the roadblocks these children set for their parents—scarcely better than those on the streets where assassination thrives—are realistic, the thousands of lives lost in the Troubles may be only the tip of the iceberg. But if these overviolent family relations are disturbing, so are certain plot developments that definitely stretch credibility. Strong-minded as they are, Bert and Theresa can too easily turn into putty, and the unrelenting children find too sudden ways to understanding.

Nevertheless, the evening is largely enjoyable because, whatever one may think of Reid's dramaturgy, he knows how to make an audience root for his characters; because even the standard human frailties, in Irish garb, speech, and slant, take on an endearingly idiosyncratic exoticism; and because the dialogue is both humorous and eminently believable. "I'm 68 years old," Bert remonstrates with Victor, who comes home noisily drunk in the middle of the night, "and I need my sleep in a lump." And further, "You're always saying you'll stop drinking, but you only say it when you're drunk."

Bill Stabile's set is perfectly adequate, and Barbara Forbes's costumes sensibly don't call attention to themselves. The various brogues sound persuasive enough, though they don't quite match up and are sometimes impenetrable. Under Terence Lamude's direction, the cast of six are all fine, although John Finn, as Victor, and Terry Donnelly, as Deirdre, are a shade excessive. Mia Dillon is a credible but somewhat smarmy Jenny. Milo O'Shea is surprisingly restrained as Bert, though I wonder how, given his brogue, the Donaghy girls can identify him as English. As Theresa, Frances Sternhagen is her usual sparkling and sparky self, her bite as good as her balm. As Joan, Caroleen Feeny is a real find: This fetching and complex performer may just be the luminous young actress Broadway has been waiting for.

GRAVE ENCOUNTERS: *O'Shea and Sternhagen.*

I HAVE BEEN OVERINDULGENT WITH PREVIOUS editions of the Brazilian revue *Oba Oba*. Certain concessions have to be made to the animal in us, particularly when a show is simple and unpretentious. The Romans had their bread and circuses, and we have had our tits and ass. Yet just now we have nothing like it at all, thanks to feminism, or political correctness, or the economics of theater. So it was nice that the producer Franco Fontana, a Brazilianized Italian, brought us *Oba Oba,* with its samba, bossa nova, lambada, and the like; with its musicians performing on native string instruments, tambourines, and drums; and with all those macho dances of black slave and Indian origin, often more like fiercely athletic contests. And, yes, with its topless or, sometimes, near-naked dancers, male and female.

But instead of getting better every year, the show has become more tarnished with every repeated and repetitious reincarnation. Now **Oba Oba 93**—aside from being proleptically dated—is a mistake in every other way, too. The sets have become cheaper, in both senses of the word, and scantier than the costumes. The costumes, both the scanty and the would-be opulent, are in worse taste than ever. The production numbers, always rather tacky, strike me now as downright cynical. The instrumentalists and singers are pretty much the same, but all that lip-synching is a mite depressing, especially in a theater such as the Marquis, not all that cavernous and unmanageable. The acrobatics of the men—both the tumbling and the various forms of danced martial art (capoeira, maculele, jogo)—are as rousing as ever, but they be-

Photograph by Marc Bryan-Brown.

gin to smack of déjà vu. Even the nudity is not what it used to be: The men are either puny or beefy, and the women, grinning convulsively to make up for their unloveliness, are so much nix-and-ass. How can you bare what isn't there?

And the music? Antonio Carlos Jobim has composed some catchy tunes—though nothing ever quite the equal of "The Girl From Ipanema"—but either the prerecording or the amplification wreaks havoc. Even that same old photograph that creaks down from the flies—Frank Sinatra graciously bending down toward the seated, guitar-strumming Jobim, who looks up at him reverentially—begins to leave a bad taste in my mouth. And it is in terrible taste to use Villa Lobos's immortal *Bachianas Brasileiras No. 5* in a ghastly arrangement for some of Roberto Abrahao's least imaginative dances. Elaine Estevao is an accomplished singer, but impinged on and even drowned out as she is part of the time, and overamplified as she is the rest, she cannot be fully savored.

As I was leaving, disenchanted, I recalled some lines of the great Brazilian poet Manuel Bandeira: "Onde estavam os que há pauco/ Dançavam/ Cantavam/ E riam . . . ?" "Where," already, "were those who a short while ago/ Were dancing?/ Singing/ And laughing . . . ?" No sweet aftertaste lingered, no melody haunted, no bosoms bounced before the memorializing eye. The romance is over, *Oba Oba.*

WHEN I FIRST CAUGHT CARYL CHURCHILL'S **Mad Forest** last year, I was impressed. It was, after all, a play about something (rare in these Neil Simon–Herb Gardner days): Romania under and after Ceauşescu. It seemed an interesting blend of documentary and fiction, a group project by writer, director, and cast exploring in situ, then shaping the material in camera. Surreal touches contributed symbolic value. There was bold stylization in the use of much dialogue in Romanian, pregnant and aborted pauses, entire scenes in pantomime. The skeleton plot contained a number of wry surprises; horror and humor seemed deftly fused. And the ingenious way the Romanian designer Marina Draghici used the cramped space at the Perry Street Theater added a further dimension of harrowing tackiness.

At the Manhattan Theatre Club, the play no longer works for me: the macaronic and mystifying use of Romanian and English; the hyper-Pinteresque pauses; the surreal but underevocative presences of an angel, Dracula, a ghost, a talking dog; the endless collage of snippets from eyewitness accounts of the revolution, delivered in unconvincing accents (each different, sometimes even from itself); the too archly wordless scenes; each actor playing so many characters as to be unable to firmly establish one; the deliberately dragged-out vignettes, where speed might have worked better; and much more.

Mark Wing-Davey, the initial director, reassembled most of the original American cast and the same design team. But in the larger space, the action felt less pointed, more diffuse. The compacted scenery no longer seemed furled in on itself, though Christopher Akerlind's lighting maintained its chiaroscuro alternating with Brechtian glare. There were no more surprises, of course, and most of the acting now seemed actorish and slightly stilted (from which I exempt Calista Flockhart and, intermittently, some of the others), with Rob Campbell, Randy Denson, and Rocco Sisto hardest to take.

And something else. I had just seen, at the New York Film Festival, Lucian Pintile's *The Oak.* The film, too, deals with Romania under Ceauşescu, mixes realism with poetic and satirical heightening, melds (but successfully!) the monstrous with the uproarious. The distinguished Romanian stage and screen director's new movie is a thoroughgoing masterpiece, shattering and uplifting at once. With the seeming effortlessness of genius, it makes Miss Churchill's earnest but pretentiously artsy-fartsy cavortings look like so much fluff. ■

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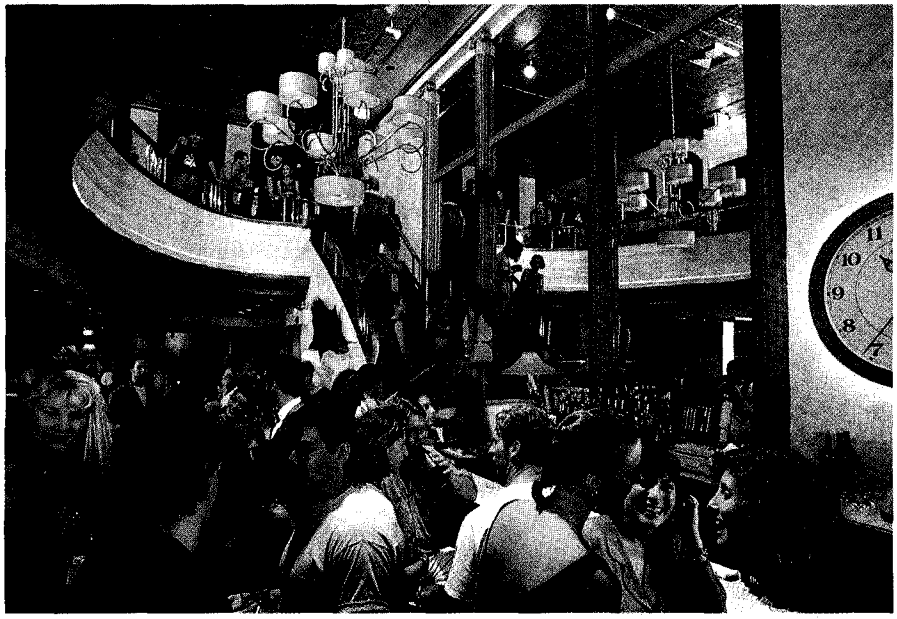

‘PRE-CASTRO’: *You must remember Mr. Fuji’s Tropicana.*

THE SERVICE AT **Mr. Fuji’s Tropicana** (61 Fifth Avenue, at 13th Street; 243-7900) is Aristotelian: It arouses pity and terror.

Still, you should go because the food can be arresting, the room—this is the old Lone Star Cafe—has charm and grace, and where else in this town can you eat a lobster club sandwich with lemon mayonnaise ($9.75) at 3 A.M.? At that hour particularly, Mr. Fuji’s—with its sweeping staircase and red-shaded lamps—takes on the aura of a magnificently haunted beach hotel. You are indeed, as the owners intended, in pre-Castro Cuba. There’s romance, decadence, and a storm on the way.

But you’re hungry for food as well as atmosphere, so order with care. The rum-and-coconut-battered shrimp are plump, sweet, and crunchy—just the kind of snack you’ll want in such a setting ($7 for the shrimp; $28 for a decent Piper Sonoma, the one champagne you’ll be able to afford). Other appetizers are less expensive, but the shrimp are lush and filling, so splurge. A half-order of chilled soba noodles is also satisfying ($3.50; full order, $7). Lightly coated with sesame oil, the noodles come with a sprinkling of tomato cubes and scallion. Those tiny black dots are black sesame seeds and don’t taste any different from the white.

Hungry for fire? The Thai-style chicken sate will satisfy that craving, especially when the befuddled kitchen remembers to send up the peanut sauce ($5). But even bare, this grilled chicken is tender and moist—four skewers on a bed of frisée and other lively greens. The steamed shrimp dumplings are thick and pasty—“an artist’s gum eraser,” one disgruntled diner said—so try the shrimp lo mein. A full order of these noodles, piping hot and glistening with sesame oil, makes a fine main course ($8); even the half-order is filling ($4.50). The shrimp are small but flavorful, and the peppers, though too few, are juicy and sweet.

The rest of the menu consists of salads, sandwiches, and more-conventional dinner fare, most of which has an Asian, Caribbean, or Californian twang. As for the classics, these are what you should avoid. Mr. Fuji’s Caesar salad, corrupted by dull, dry croutons, tastes as if it lacked not only an anchovy but even a hint of cheese (salad for one, $5; for two, $8.50). The West Coast Chinese chicken salad is also a disaster, despite the fresh greens and flavorful chicken, because beneath the coverlet of both are rice noodles galore. And this particular species is less like pasta than like hay. Even at such a reasonable price ($6), you feel gypped.

Mr. Fuji knows his beef, however—rare and full-bodied in his Brazilian-steak sandwich and coated with olive bits, capers, and onions ($7.50). Also for meat-eaters, the Cajun meat loaf is decent, though it wants more excitement than the accompanying red-onion relish provides ($5.50). Tropicana’s New York strip sirloin is as good as any for the price, saturated in a luscious medley of soy sauce, rum, and lime ($14.50). With an order of sweet-potato fries (these aren’t thin and crispy but fat and deliciously rich; $2), you might even feel inspired to rumba, though drinking and smoking seem the dominant activities here.

Best among the fish dishes is the wok-seared tuna with a pineapple sambal ($15). “What’s sambal?” a customer asks. “It means ‘canned’ in Cuban,” a patron says. It doesn’t, a fact you’ll know once you taste this hot and fruity sauce, one part pineapple and two parts fire. Equally exotic are the “volcano” scallops in a curry, though they’re not as brutal as the name implies. Fresh and pearly, these bay scallops are served over rice and vegetables, but it’s the sauce that brings them to life. You’ll taste lots of mangoes, peppers too ($11).

In a more Spartan vein, the grilled and steamed vegetables over brown rice is a plain dish but one that, in certain Zenlike moods, you might enjoy. And how exquisitely those red, yellow, and green peppers are seared ($8.50). The Brazilian feijoada cassoulet is not as wonderful here, or anywhere, as French cassoulet, but with its mix of pork, chicken, and black beans, it’s a hearty and certainly reasonable meal ($7.50).

Many of the desserts—chocolate cake, white-chocolate-mousse ice cream—are ordinary, something the banana wontons are not, and yet they lack appeal, as well: too sweet, too fried. You’ll feel better ending your meal with cappuccino or vodka at any of Tropicana’s bars. There are three—one within easy reach of comfortable armchairs and sofa. Sit here and, come the revolution, you’ll be completely unprepared.

Mr. Fuji’s Tropicana, open seven days, serves lunch from 11 A.M. to 6 P.M., dinner from 6 P.M. to midnight, an abbreviated dinner menu till 5 A.M., and brunch Saturday and Sunday from 11 A.M. to 6 P.M. Full bar; A.E., D.C., M.C., V. ■

Photograph © 1992 by Frederick Charles.

SALES & BARGAINS

BY LEONORE FLEISCHER

NUTRIA-SYSTEM

THIS FACTORY MAKES WOMEN'S RAINCOATS and wool coats; now overstock, one- and few-of-a-kind samples, and custom-made coats are being sold to the public at wholesale and below. The in-stock size range is 8–16, but the factory will make coats to order. Sample coats in sizes 8–16 include single- and double-breasted wool meltons or tweeds in several styles, such as a saddle-shoulder coat, retail $400, here $150; a few wool-and-cashmere-blend samples, retail $400–$600, here $195. In-stock items include a wool-lined microfiber zipped parka with hood, retail $395, here $195; the same coat with fox-trimmed hood and sheared-nutria lining, retail $1,195, here $795; full-length microfiber raincoat or ¾-length swing microfiber coat (both nutria-lined with nutria collar and cuffs), retail $1,995, here $895. A.E., M.C., V. accepted; checks accepted (merchandise held until they clear). *Emerson Coat Co., 300 S. 8th St., New Hyde Park, N.Y. (516-327-0993). By train: L.I.R.R. to New Hyde Park station; walk west on Third Ave. (from New York side of the station) for 3 blocks; factory is on the left. By car from Manhattan: Take the Queens Midtown Tunnel to the L.I.E. to exit 33 (Lakeville Rd.). Make a right off the exit, then make another right onto Jericho Turnpike, then left at the first traffic light (Covert Ave.). Follow Covert Ave.; make sharp left when just over the railroad tracks; factory is at the corner of Third Ave. and 8th St.; Mon.–Sat. 8 a.m.–5 p.m. and Sun. 10 a.m.–4 p.m.; through 10/31.*

KNOTS LANDING

TIECRAFTERS WILL CLEAN OR ALTER YOUR neckties at 15 percent off for two weeks only (4-tie minimum). Cleaning 4 ties, was $20, now $17; cleaning additional ties, was $5 each, now $4.25; tie alterations—including narrowing, widening, shortening, lengthening, relining and retipping—were $30 for 4 ties, now $25.50; altering additional ties, was $7.50 each, now $6.35. Tiecrafters will also custom-make new neckties from your choice of over 200 fabrics at a 15 percent discount, was $40 each, now $34. You can either bring in or mail your ties; if Tiecrafters mails them back to you, the surcharge is $3 for up to 8 ties and $4 for 9 or more. Checks; no credit cards; pickup and delivery additional. *Tiecrafters, 116 E. 27th St., New York, N.Y. 10016, sixth floor (867-7676); Mon.–Thurs. 8:30 a.m.–6 p.m. and Fri. till 5 p.m.; through 10/16 (sale at this location only; closed 10/6).*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

OUR FEARLESS LEDERER

HEAVY, 9-GAUGE DOUBLE-PLY CASHMERE sweaters for men and women are on sale here in limited quantities. Women's and men's round-neck cable-stitched pullovers in navy, dark gray, tartan red, dark green, black, oatmeal, and yellow, were $535, now $219.95; V-neck long-sleeved men's and women's sweaters in the aforementioned colors and in bordeaux, were $535, now $219.95. A.E., M.C., V. accepted; no checks; all sales final. *Lederer, 613 Madison Ave., at 58th St. (355-5515); Mon.–Sat. 9:30 a.m.–6 p.m.; through 10/31.*

LE MOT JUICE

JUICERS ARE ALWAYS DISCOUNTED AT THIS bustling, crowded SoHo store. Now they're priced even lower for one week only. Champion juicers, usually $199 here, now $179; Omega juicers, usually $179 here, now $149. Cash only; all sales final. *Whole Foods in SoHo, 117 Prince St., near Greene St. (673-5388); Mon.–Fri. 8 a.m.–10 p.m.; Sat. and Sun. 9 a.m.–10 p.m.; 10/11–18.*

BATTING ORDER

AN IOWA FARM WOMAN MAKES BEAUTIFUL quilts to order in such traditional American country patterns as Wedding Ring. If you send her your name and address, she'll mail you a catalogue of styles with some swatches. *Mrs. Yutzy's Quilts, RR #1, Box 176, Drakesville, Iowa 52552.*

TRAY CHIC

THIS HAND-PAINTED CERAMIC GIFTWARE AND dinnerware from Portugal is priced according to complexity of pattern at this warehouse sale. Thousands of production seconds—from soap dishes to tureens—are at wholesale and below. The pieces have no chips or cracks, only slight defects in the color, brushstroke, or glaze. For example, teapots, retail if perfect $42–$68, here $23–$27; large pasta bowls, retail if perfect $57–$90, here $30–$45; dinner plates, retail if perfect $32–$54, here $15–$24; tureens with under-platters, retail if perfect $190, here $45; platters in many sizes, retail if perfect $46–$150, here $22–$75; large and small wooden trays with tile inserts, retail if perfect $80–$110, here $38–$50. Packing materials are provided, but you must pack your own purchases. Checks accepted; no credit cards; all sales final. *Casafina, Orchard Ridge Corporate Park, Fields Lane, Brewster, N.Y. (914-277-5700). By car: Take Saw Mill River Pkwy. No. or the Hutchinson River Pkwy. No. to Rte. 684; get off at exit 8, make right onto Hardscrabble Rd., then a left at the Getty Station (Fields Lane); go one mile; Casafina is on the right; Fri.–Mon. 9 a.m.–6 p.m.; 10/9–12.*

PERSIAN-TO-PERSIAN CALL

ANTIQUE AND SEMI-ANTIQUE PERSIAN AND other Oriental rugs are now 10–40 percent off here. For example, a 9-ft.-by-12-ft. semi-antique Persian Tabriz, was $8,999, now $5,400; an 8-ft.-10-in.-by-11-ft.-6-in. Art Deco Chinese rug, was $4,000, now $2,800; new handmade wool 6-ft.-by-9-ft. Bokhara rug made in Pakistan, was $999, now $499; old Turkish kilim pillows include a 16-in.-sq. pillow, was $50, now $30; new and old flatweaves, such as chain-stitch, dhurries, kilims, and needlepoint, include a 6-ft.-by-10-ft. old kilim rug from Afghanistan, was $1,299, now $975. M.C., V., checks accepted; all sales final; shipping additional. *Central Carpet, 424–426 Columbus Ave., near 81st St. (787-8813); Mon.–Wed. and Fri. 9 a.m.–6 p.m., Thurs. 10 a.m.–7:30 p.m., Sat. 9 a.m.–6 p.m., Sun. 11 a.m.–5 p.m.; 10/8–31.*

PITCHERS AT AN EXHIBITION

AT THIS WAREHOUSE SALE, 90 PERCENT OF the stock is stemware and barware, and 10 percent is china; most is hand-painted. Now you can buy discontinued pieces and seconds (not chipped or cracked; most have variations in color or pattern) at way below wholesale. For example, glassware painted with floral, sporting, nautical, and other motifs, retail if perfect $25–$35 apiece (depending on complexity of pattern), here $6–$8 for highball glasses and no more than $10 for each piece of stemware. For early birds, pitchers of various sizes and patterns, retail if perfect $75–$100, here $17.50–$27.50. The china is hand-painted with logos, yacht flags, floral, fish, and other designs, and includes dinner plates, retail if perfect $60–$80 each, here $10–$20. Checks accepted; no credit cards; all sales final. *Crest Studios, 304 Hudson St., at Spring, second floor (229-2292); Fri.–Mon. 10 a.m.–6 p.m.; 10/9–12.*

A Complete Entertainment Guide for Seven Days Beginning

OCTOBER 7

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—10/7–20: *Feed* (1992). #2—10/2–15: "Wajda." 10/6–7: *Ashes and Diamonds* (1958); *Kanal* (1957). 10/8: *Siberian Lady Macbeth* (1962); *Samson* (1961). 10/9–10: *The Young Girls of Wilko* (1979); *The Birch Wood* (1970). 10/11–12: *Danton* (1982); *Everything for Sale* (1968). Also on 10/12: *A Generation* (1955); *Korczak* (1990). 10/13–14: *The Wedding* (1973); *The Shadow Line* (1976). #3—*Brother's Keeper* (1992).

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Enchanted April*. #2—*Light Sleeper*. #3—*Night on Earth*. #4—*Delicatessen*. #5—*Jumpin at the Boneyard*. #6—*The Living End*.

4. LE CINEMATOGRAPHE—15 Vandam St. (751-8811). #1—Closed for renovations through 12/1/92.

5. TRIBECA CINEMA—41 White St. (925-2570). #1—10/7–8: *Viva Zapata!* (1952); *The Last Tycoon* (1976). 10/9–10: *Steppenwolf* (1974); *Juliet of the Spirits* (1965). 10/11: *Kagemusha* (1980). 10/12–13: *Miller's Crossing* (1990); *Raising Arizona* (1987).

6. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Sneakers*. #2—*Of Mice and Men*.

7. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 10/7–8: *Rambling Rose* (1991); *Poison Ivy* (1992). 10/9–10: *Brazil* (1985). 10/11–13: *Cabaret* (1972); *Something for Everything* (1970).

8. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Husbands and Wives*. #2—*Innocent Blood*. #3—*The Last of the Mohicans*.

9. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 10/7: *Suddenly Last Summer* (1959); *Holiday* (1938). 10/8: *Risky Business* (1983); *Rain Man* (1988). 10/9–10: *A Clockwork Orange* (1971); *Brazil* (1985). 10/11: *The Trial* (1963); *The Third Man* (1950). 10/12: *Hour of the Wolf* (1968); *From the Life of the Marionettes* (1980). 10/13: *Tight Little Island* (1948); *Passport to Pimlico* (1949).

10. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Blade Runner*. #2—*Glengarry Glen Ross*. #3—*Hero*. #4—*Mr. Saturday Night*. #5—*School Ties*. #6—*Bob Roberts*. #7—*Singles*.

11. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Gas Food Lodging*. #2—*Captain Ron*. #3—*The Refrigerator*. #4—*The Player*. #5—*The Mighty Ducks*. #6—*Laws of Gravity*. #7—*Sarafina!*

12. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Spike and Mike's Festival of Animation 1992*.

13. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Mr. Baseball*. #2—*Honeymoon in Vegas*.

14. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Mistress*.

15. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*One False Move*. #2—*Single White Female*. #3—*Double Edge*. #4—*Mediterraneo*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Honeymoon in Vegas*. #2—*Husbands and Wives*. #3—*Innocent Blood*. #4—*Hellraiser III: Hell on Earth*. #5—*Husbands and Wives*. #6—*Unforgiven*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Mr. Baseball*. #2—*Sarafina!* #3—*School Ties*. #4—*Glengarry Glen Ross*. #5—*The Last of the Mohicans*. #6—*Mr. Saturday Night*. #7—*Hero*. #8—*Of Mice and Men*. #9—*Sneakers*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*The Mighty Ducks*. #2—*Singles*. #3—*Single White Female*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Raise the Red Lantern*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Mr. Saturday Night*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Innocent Blood*. #2—*School Ties*. #3—*Hero*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Sneakers*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Mr. Baseball*. #2—*Sarafina!* #3—*Of Mice and Men*. #4—*The Mighty Ducks*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*The Last of the Mohicans.* #2—*Mr. Baseball.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Pet Sematary Two.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Innocent Blood.* #2—*Hellraiser III: Hell on Earth.* #3—*Singles.* #4—*Unforgiven.* #5—Through 10/8: *Basic Instinct.* Opening 10/9: *Under Siege.* #6—Through 10/8: *Wind.* Opening 10/9: *Under Siege.* #7—*Rapid Fire.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Sarafina!*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Hero.* **EMBASSY 3**—*School Ties.* **EMBASSY 4**—*Captain Ron.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Last of the Mohicans.* #2—*Sneakers.* #3—*Single White Female.* #4—*Mr. Baseball.* #5—*Double Edge.* #6—*Light Sleeper.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Mighty Ducks.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Mr. Saturday Night.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Double Edge.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Of Mice and Men.* #2—*Of Mice and Men.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Sarafina!* #2—*The Mighty Ducks.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *A Fine Romance.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Glengarry Glen Ross.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Last of the Mohicans.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Mediterraneo.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *A League of Their Own.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Unforgiven.* #2—*Hellraiser III: Hell on Earth.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Glengarry Glen Ross.* **CORONET**—*Hero.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Player.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Bob Roberts.* **CINEMA II**—*Captain Ron.* **CINEMA THIRD AVE.**—*Gas Food Lodging.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). *Light Sleeper.* Opening 10/9: *Alberto Express.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Honeymoon in Vegas.* #2—*Of Mice and Men.* #3—*Mr. Baseball.* #4—*Sneakers.* #5—*Storyville.* #6—*Single White Female.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 10/8: *Wind.* Opening 10/9: *Under Siege.* #2—*Innocent Blood.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Husbands and Wives.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Mr. Saturday Night.* #2—*Singles.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Enchanted April.* Opening 10/9: *Johnny Stecchino.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *School Ties.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 10/8: *Hellraiser III: Hell on Earth.* Opening 10/9: *1492: Conquest of Paradise.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Mr. Baseball.* #2—*Sarafina!*

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67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Innocent Blood.* #2—*Husbands and Wives.* #3—*The Mighty Ducks.* #4—*Singles.* #5—*Of Mice and Men.* #6—*Glengarry Glen Ross.* #7—*Mr. Saturday Night.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Sneakers.* #2—*Hero.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Bob Roberts.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Mr. Saturday Night.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Brief History of Time.* #2—*Danzon.* #3—*Swoon.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Last of the Mohicans.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Sarafina!* #2—*Singles.* #3—*Husbands and Wives.* #4—*Hero.* #5—*School Ties.* #6—*Innocent Blood.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Sneakers.* #2—*Mr. Baseball.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Unforgiven.* #2—*The Mighty Ducks.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Sarafina!* #2—*Innocent Blood.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 1/24/93: "The Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992." Through 2/28/93: "From Harlem to Hollywood." A chronicle of the advent and development of films produced for black audiences from 1912 to 1948. 10/17 & 18: "All-American News: Rediscovered Black Newsreels." Screenings of rare all-black newsreels from early 1940s.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 9/19–10/11: "In and Around Fluxus: A Festival of Fluxfilms, Fluxloops, Fluxslides and Environments." 10/10: *Addenda to Fluxus, Program #3.* 10/10: *Fluxus History: Four Videos by Larry Miller.* 10/10: *Addenda to Fluxus: Program #4.* 10/11: *George Maciunas-Four Videos by Larry Miller.* 10/11: *Films by Rob Watts.*

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 12/20: "Hollywood on Trial: Films From the Blacklist Era." 10/10: *Song of Russia* (1944), dir. Gregory Ratoff. 10/11: *Salt of the Earth* (1954), dir. Herbert Biberman.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 9/25–10/11: "30th New York Film Festival." See separate listing below for details. 10/4–10: "International Video Art." 10/11–18: "Out of the Ashes: Spanish Cinema Now." 10/11: *Jamon, Jamon* (1991), dir. Bigas Luna. 10/11: *The Long Winter* (1991), dir. Jaime Camino. 10/12, 13: *The Dumbfounded King* (1991), dir. Imanol Iribe; *An Umbrella for Three* (1991), dir. Felipe Vega. 9/13, 14: *Butterfly Wings* (1991), dir. Juanma Bajo Ulloa; *How to Be a Woman and Survive* (1991), dir. Ana Belén.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 10/7: *Molière Ou la Vie D'Un Honnete Homme* (1978), dir. Ariane Mnouchkine.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 10/2–15: *Wrong Move* (1975), dir. Wim Wenders. 10/2–15: *Macbeth* (1948), dir. Orson Welles. 10/8, 15: *Hamlet* (1920), dir. Sven Gades. 10/10, 11: "The Balkan Challange." Films and panel discussions addressing the complex issues now tearing apart the Balkan region. 10/10: *Manifesto* (1988); *The Harms Case* (1988). 10/11: *Charuga* (1991); *Laibach: Victory Under the Sun* (1988).

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Cannes 45 Years: Festival International du Film." 10/6, 8: *Wise Blood* (1979), dir. John Huston. 10/8, 11: *Never on Sunday* (1961), dir. Jules Dassin. 10/9, 10: *Othello* (1952), dir. Orson Welles. 10/9, 15: *Petulia* (1968), dir. Richard Lester. 10/10, 12: *Le Trou* (1960), dir. Jacques Becker. 10/11: *Five Easy Pieces* (1970), Bob Rafelson. 10/12: *Life on a String* (1991), dir. Chen Kaige. 10/13: *Drowning by Numbers* (1988), dir. Peter Greenaway; *M*A*S*H* (1970), dir. Robert Altman.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 10/11: "Olivier on Television." Through 3/28/93: "An International Children's Television Festival." Through 3/28/93: "Nolan Miller: Costume Designing for Television."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 10/2–4, 9–14: "Italian Film Festival." 10/5–8: *Night on Earth* (1991), dir. Jim Jarmusch. Cinema #2: 10/1–8: *A Tale of Springtime* (1990), dir. Eric Rohmer. 10/9–19: "Reemergence: Jewish Life in Eastern Europe."

NEW YORK FILM FESTIVAL—Alice Tully Hall, Lincoln Center, Broadway at 65th St. (362-1911). 9/25–10/11. Tickets $7–$10; opening and closing night $15–$20; available in advance at box office. "30th New York Film Festival." Opening night (9/25 at 9 p.m.) at Avery Fisher Hall: 10/5–6: *La Sentinelle* (France/1992), dir. Mathias Barillet. 10/5: "Avant Garde Visions." Including *Side/Walk/Shuttle* (USA/1992), dir. Ernie Gehr; *John Five* (USA/1992), dir. James Herbert; *Short Fuse* (USA/1992), dir. Warren Sonbert. 10/6–7: *Les Amants Du Pont Neuf* (France/1991), dir. Leos Carax. 10/7, 10: *Careful* (Canada/1992), dir. Guy Maddin. 10/8: *Idiot* (India/1992), dir. Mani Kaul. 10/8, 10: *Zebrahead* (USA/1992), dir. Anthony Drazen. 10/9–10: *Man Bites Dog* (Belgium/1992), dir. Rémy Belvaux. 10/9–10: *La Vie de Boheme* (Finland/France/1992), dir. Aki Kaurismäki. 10/10: *Delivered Vacant* (USA/1992), dir. Nora Jacobson. 10/11: *Night and the City* (USA/1992), dir. Irwin Winkler.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. "Fragile Ecologies: Artist's Interpretaions and Solutions." 10/10: *The Electric Valley* (1983).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 10/18: "Trans-Voices." Specially commissioned works from French and American audio, video, and visual artists that address a changing world order.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Innocent Blood.* #2—*Sarafina!* #3—*Captain Ron.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Sarafina!* #2—*The Last of the Mohicans.* #3—*Hero.* #4—*Captain Ron.* #5—*Mr. Baseball.* #6—*Hellraiser III.* #7—*The Mighty Ducks; Innocent Blood.* #8—*Mr. Saturday Night.* #9—*Sneakers.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Hero.* #2—Through 10/8: *Innocent Blood.* Opening 10/9: *Under Siege.* #3—*Mr. Baseball.* #4—*The Last of the Mohicans.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Innocent Blood.* #2—*Sarafina!* #3—*The Last of the Mohicans.* #4—*Hellraiser III: Hell on Earth.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Mr. Baseball.* #2—*Sarafina!* #3—*The Mighty Ducks.* #4—*Hero.* #5—*The Last of the Mohicans.* #6—*Innocent Blood.* #7—*Mr. Saturday Night.* #8—*Captain Ron.* #9—*Sneakers; Hellraiser III: Hell on Earth.* #10—*Single White Female.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Mr. Baseball.* #2—*Sarafina!* #3—*The Mighty Ducks.* #4—*Hero.* #5—*The Last of the Mohicans.* #6—*Innocent Blood.* #7—*Mr. Saturday Night.* #8—*Captain Ron.* #9—*School Ties.* #10—*Sneakers.* #11—*Hellraiser III; Pet Sematary Two.* #12—*rddf.* #13—*3 Ninjas.* #14—*Single White Female.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Mighty Ducks.* #2—*Mr. Saturday Night.* #3—*Captain Ron.* #4—*Sneakers.* #5—*School Ties.* #6—*Mr. Saturday Night.* #7—*Single White Female; Husbands and Wives.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Sarafina!* #2—*Mr. Baseball.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Hero; Innocent Blood.* #2—*Sarafina!* #3—*Singles; Sneakers.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Hero; Glengarry Glen Ross.* #2—*Mr. Saturday Night.* #3—*The Last of the Mohicans.* #4—*Husbands and Wives.* #5—*Singles.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Mr. Baseball; Innocent Blood.* #2—*A League of Their Own; Hellraiser III: Hell on Earth.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Last of the Mohicans.* #2—*Innocent Blood.* #3—*Sarafina!* #4—*Hero.* #5—*Mr. Baseball.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Innocent Blood.* #2—*The Mighty Ducks.* #3—*Sarafina!* #4—*The Last of the Mohicans.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Mr. Baseball.* #2—*Hellraiser III; Sneakers.* #3—*Sarafina!* #4—*The Last of the Mohicans.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Mr. Saturday Night.* #2—*Innocent Blood.* #3—*Glengarry Glen Ross.* #4—*Single White Female; Husbands and Wives.* #5—*Hero.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*School Ties.* #2—*The Mighty Ducks.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*School Ties.* #2—*Innocent Blood; Captain Ron.* #3—*The Mighty Ducks.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Singles.* #2—*Mr. Saturday Night.* #3—*The Last of the Mohicans.* #4—Through 10/8: *Husbands and Wives.* Opening 10/9: *Under Siege.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Innocent Blood.* #2—*The Last of the Mohicans.* #3—*The Mighty Ducks.* #4—*Sarafina!*

For movie showtimes

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219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*School Ties.* #2—*The Last of the Mohicans.* #3—*Mr. Saturday Night.* #4—*Hero.* #5—*Singles.* #6—*Glengarry Glen Ross.* #7—*Sneakers.* #8—*Captain Ron.* #9—Through 10/8: *Innocent Blood; Husbands and Wives.* Opening 10/9: *1492: Conquest of Paradise.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Husbands and Wives.* #2—*Glengarry Glen Ross.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Mr. Saturday Night.* #2—*Hero.* #3—*Sarafina!* #4—*The Last of the Mohicans; Singles.* #5—*Sneakers; The Mighty Ducks.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Sarafina!* #2—*Innocent Blood.* #3—*Captain Ron.* #4—*The Mighty Ducks.* #5—*Mr. Baseball; Hero.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Sarafina!* #2—*Mr. Baseball.* #3—*Hero.* #4—*The Last of the Mohicans.* #5—Through 10/8: *Innocent Blood.* Opening 10/9: *Under Siege.* #6—Through 10/8: *Sneakers; Singles.* Opening 10/9: *1492: Conquest of Paradise.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Mighty Ducks.* #2—*Innocent Blood; Captain Ron.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Last of the Mohicans.* #2—*Mr. Saturday Night.* #3—Through 10/8: *Husbands and Wives.* Opening 10/9: *1492: Conquest of Paradise.* #4—*School Ties.*

303. CORONA—PLAZA—(639-7722). #1—*Innocent Blood.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Hero.* #2—*The Last of the Mohicans.* #3—*Mr. Baseball.* #4—*Sarafina!* #5—*School Ties.* #6—*Mr. Saturday Night.* #7—Through 10/8: *Sneakers; Husbands and Wives.* Opening 10/9: *1492: Conquest of Paradise.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Sarafina!* #2—*Hellraiser III: Hell on Earth.* #3—*The Mighty Ducks.* #4—*Captain Ron.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Innocent Blood.* #2—*Mr. Saturday Night.* #3—*The Last of the Mohicans; The Mighty Ducks.* #4—*Hero.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Mr. Baseball.* #2—*Singles.* #3—*Sneakers.* #4—*Hero.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Mr. Saturday Night.* #2—*Hero.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Captain Ron.* #2—*Sarafina!*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 10/8: *Innocent Blood; Honeymoon in Vegas.* Opening 10/9: *Sneakers.* #2—*Mr. Baseball.* #3—*The Last of the Mohicans.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Husbands and Wives.* #2—*Glengarry Glen Ross.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *School Ties.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Mr. Saturday Night.* #2—*Hero.* #3—*Singles.* #4—Through 10/8: *Sneakers.* Opening 10/9: *Under Siege.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Hero.* #2—*Sarafina!* #3—*Singles.* #4—*Mr. Baseball.* #5—*Hellraiser III; Single White Female.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Husbands and Wives.* #2—*Sneakers.* #3—*School Ties.* #4—*The Last of the Mohicans.* #5—*Glengarry Glen Ross.* #6—*Mr. Saturday Night.* #7—*Mr. Saturday Night.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Sarafina!* #2—*The Mighty Ducks.*

317. JACKSON HEIGHTS--JACKSON—(335-0242). #1—*Mr. Baseball.* #2—*Hero.* #3—*Innocent Blood; Captain Ron.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—Through 10/8: *Hellraiser III: Hell on Earth; Singles.* Opening 10/9: *Under Siege.* #2—*Sarafina!* #3—*Innocent Blood.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Hero.* #2—*Mr. Baseball.* #3—*The Mighty Ducks.* #4—*The Last of the Mohicans.* #5—*Mr. Saturday Night.* #6—*Captain Ron.* #7—Through 10/8: *Husbands and Wives; Sneakers.* Opening 10/9: *1492: Conquest of Paradise.*

320. REGO PARK—DRAKE—(457-4002). *Single White Female; Unforgiven.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Bob Roberts.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Mighty Ducks.* #2—*The Last of the Mohicans.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Captain Ron.* #2—*Hero.*

401. NEW DORP—HYLAN—(351-6601). #1—*Sneakers.* #2—*Pinocchio; Mr. Saturday Night.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Last of the Mohicans.* #2—*Mr. Saturday Night.* #3—*Mr. Baseball.* #4—*Glengarry Glen Ross.* #5—*School Ties.* #6—*Hero.* #7—Through 10/8: *Sneaker; Innocent Blood.* Opening 10/9: *1492: Conquest of Paradise.* #8—*Singles.* #9—Through 10/8: *Husbands and Wives; Honeymoon in Vegas.* Opening 10/9: *Under Siege.* #10—*Sarafina!*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Husbands and Wives.* #2—*The Last of the Mohicans.*

501. BELLMORE—MOVIES—(783-7200). *Hero.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Hero.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Mr. Saturday Night.* #2—*The Last of the Mohicans.* #3—*Singles.* #4—Through 10/8: *Innocent Blood; Sneakers.* Opening 10/9: *Under Siege.* #5—*Mr. Baseball.* #6—*Hero.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Last of the Mohicans.* #2—*The Mighty Ducks; Hero.* #3—*Mr. Saturday Night.* #4—*Sneakers.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Glengarry Glen Ross.* #2—*Hero.* #3—*Sarafina!* #4—*School Ties.* #5—*Mr. Saturday Night.* #6—*Singles.* #7—*Sneakers.* #8—*The Last of the Mohicans.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Mighty Ducks.* #2—*Sneakers.* #3—*Singles.* #4—*Mr. Baseball.* #5—*Mr. Saturday Night.* #6—*The Last of the Mohicans.*

507. GREAT NECK—SQUIRE—(466-2020). #1—Through 10/8: *Singles.* Opening 10/9: *Husbands and Wives.* #2—*Mr. Saturday Night.* #3—Through 10/8: *Sneakers.* Opening 10/9: *Under Siege..*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Sneakers.* #2—*Hero; Captain Ron.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Honeymoon in Vegas.* #2—*Captain Ron; Innocent Blood.* #3—*Sarafina!*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*3 Ninjas; Buffy the Vampire Slayer.* #2—*A League of Their Own; Sister Act; Howards End; Stay Tuned; Honey, I Blew Up the Kid.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Mighty Ducks.* #2—*Captain Ron.* #3—*Husbands and Wives.* #4—*Glengarry Glen Ross.* #5—*School Ties.* #6—*Sarafina!*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Mr. Saturday Night.* #2—*Captain Ron.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Glengarry Glen Ross.* #2—*Innocent Blood.* #3—*Captain Ron.* #4—*Sarafina!* #5—*Husbands and Wives.* #6—*The Last of the Mohicans.*

515. MALVERNE—TWIN—(599-6966). #1—*Single White Female; Unforgiven.* #2—*3 Ninjas; Sister Act.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Husbands and Wives.* #2—Through 10/8: *School Ties.* Opening 10/9: *1492: Conquest of Paradise.* #3—*The Last of the Mohicans.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Mighty Ducks.* #2—*Captain Ron; Sneakers.* #3—Through 10/8: *Husbands and Wives; Innocent Blood.* Opening 10/9: *Under Siege.* #4—*Mr. Saturday Night.* #5—*Singles.* #6—*Hero.* #7—*The Last of the Mohicans.* #8—Through 10/8: *Sarafina!* Opening 10/9: *1492: Conquest of Paradise.* #9—*Mr. Baseball.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Mr. Saturday Night.* #2—*Hero.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Unforgiven.* #2—*Honeymoon in Vegas.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bob Roberts.* #2—*Mr. Saturday Night.* #3—*3 Ninjas; Mr. Baseball.* #4—*Wind.* #5—*Captain Ron.* #6—*Singles.* #7—*The Mighty Ducks.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Glengarry Glen Ross.* #2—*Sneakers.* #3—*Double Edge; Honeymoon in Vegas.* #4—*Innocent Blood; Enchanted April.* #5—*Sarafina!* #6—*Hero.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*The Mighty Ducks.* #2—*Sneakers.* #3—*Mr. Saturday Night.* #4—*Mr. Baseball.* #5—*School Ties.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Singles.* #2—*Hero.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Hero.* #2—*Mr. Saturday Night.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Husbands and Wives.* #2—Through 10/8: *Singles.* Opening 10/9: *Under Siege.* #3—*Mr. Saturday Night.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Last of the Mohicans.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Mr. Baseball.* #2—*Sarafina!* #3—*The Mighty Ducks.* #4—*Hero.* #5—*The Last of the Mohicans.* #6—*Sarafina!* #7—*Innocent Blood.* #8—*Sneakers.* #9—*Hellraiser III; Pet Sematary Two.* #10—*Single White Female; Boomerang.* #11—*Captain Ron; 3 Ninjas.* #12—*Unlawful Entry; Rapid Fire.* #13—*Sister Act; Honey, I Blew Up the Kid.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Mr. Baseball.* #2—*Hero.* #3—*The Last of the Mohicans.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Double Edge.* #2—*Glengarry Glen Ross.* #3—*Mr. Saturday Night.* #4—*Husbands and Wives.* #5—*Honeymoon in Vegas.* #6—*School Ties.*

534. WESTBURY—WESTBURY—(333-1911). #1—*A Brief History of Time.* #2—*School Ties.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Hero.* #2—*Husbands and Wives.* #3—*The Last of the Mohicans.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Sneakers; School Ties.* #2—*Mr. Baseball; Captain Ron.* #3—*Innocent Blood; The Mighty Ducks.*

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603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Mr. Saturday Night.* #2—*Singles.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Mr. Baseball.* #2—*The Mighty Ducks.* #3—*Sarafina!* #4—*Glengarry Glen Ross.* #5—*Hero.* #6—*The Last of the Mohicans.* #7—*Innocent Blood.* #8—*Mr. Saturday Night.* #9—*School Ties.* #10—*Husbands and Wives.* #11—*Singles.* #12—*Captain Ron.* #13—*Sneakers.* #14—*Honey, I Blew Up the Kid; Honeymoon in Vegas.* #15—*3 Ninjas; Unforgiven.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Mr. Baseball.* #2—*Sarafina!* #3—*The Mighty Ducks.* #4—*Glengarry Glen Ross.* #5—*Hero.* #6—*The Last of the Mohicans.* #7—*Innocent Blood.* #8—*Mr. Saturday Night.* #9—*Captain Ron.* #10—*Husbands and Wives.* #11—*School Ties.* #12—*Singles.* #13—*Sneakers; Honeymoon in Vegas.* #14—*3 Ninjas.* #15—*Single White Female.* #16—*Hellraiser III: Hell on Earth.* #17—*Honey, I Blew Up the Kid.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Last of the Mohicans.* #2—*Singles.* #3—Through 10/8: *Captain Ron.* Opening 10/9: *Under Siege.* #4—*The Mighty Ducks.* #5—*Mr. Baseball.* #6—*School Ties.* #7—Through 10/8: *Husbands and Wives; Innocent Blood.* Opening 10/9: *1492: Conquest of Paradise.* #8—*Hero.* #9—*Sneakers.* #10—*Mr. Saturday Night.*

611. CORAM—PINE—(698-6442). #1—*Mr. Baseball.* #2—*Hero.* #3—*The Mighty Ducks.* #4—*Captain Ron.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Mr. Saturday Night.* #2—*The Last of the Mohicans.* #3—*Husbands and Wives.* #4—*Glengarry Glen Ross.* #5—Through 10/8: *School Ties.* Opening 10/9: *1492: Conquest of Paradise.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Captain Ron.* #2—*Sarafina!*

616. HUNTINGTON—SHORE—(421-5200). #1—*Husbands and Wives.* #2—*The Last of the Mohicans.* #3—*School Ties.* #4—*Hero.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Sneakers.*

618. ISLIP—ISLIP—(581-5200). #1—*Sneakers.* #2—*Mr. Baseball.* #3—*The Last of the Mohicans.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Singles.* #2—*Mr. Saturday Night.* #3—*Sneakers.* #4—*The Mighty Ducks.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 10/8: *Honey, I Blew Up the Kid.* Opening 10/9: *Sister Act.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Hero.* #2—*Captain Ron.* #3—*Mr. Baseball.* #4—*The Last of the Mohicans.* #5—*The Mighty Ducks.* #6—*Sneakers.* #7—*Innocent Blood; Singles.* #8—*Bob Roberts.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 10/8: *Honey, I Blew Up the Kid.* Opening 10/9: *Sister Act.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 10/8: *Sarafina!* Opening 10/9: *1492: Conquest of Paradise.* #2—*Singles.* #3—*Sneakers.* #4—*The Last of the Mohicans.* #5—*The Mighty Ducks.* #6—*Honeymoon in Vegas; Innocent Blood.* #7—*Captain Ron.* #8—*Glengarry Glen Ross.* #9—*Hero.* #10—Through 10/8: *Husbands and Wives; Single White Female.* Opening 10/9: *Under Siege.* #11—*Mr. Baseball.* #12—*School Ties.* #13—*Mr. Saturday Night.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Hero.* #2—*Mr. Saturday Night.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Enchanted April.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*The Mighty Ducks.* #2—*Mr. Saturday Night.* #3—*Hero.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 10/8: *Honey, I Blew Up the Kid.* Opening 10/9: *Sister Act.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 10/8: *Sarafina!* Opening 10/9: *School Ties.* #2—*Mr. Baseball.* #3—Through 10/8: *Captain Ron.* Opening 10/9: *The Mighty Ducks.* #4—Through 10/8: *Singles.* Opening 10/9: *Under Siege.* #5—*Sneakers.*

635. STONY BROOK—LOEWS—(751-2300). #1—*School Ties.* #2—*Captain Ron; Husbands and Wives.* #3—*Hero.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Innocent Blood.* #2—*The Mighty Ducks; Single White Female; Captain Ron.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*School Ties.* #2—*Mr. Saturday Night.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Hero.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Hero.* #2—*The Last of the Mohicans.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*School Ties.* #2—*Mr. Saturday Night.* #3—*Glengarry Glen Ross.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Sneakers.* #2—*Mr. Saturday Night.*

704. HARRISON—CINEMA—(835-9800). *School Ties.*

705. HARTSDALE—CINEMA—(428-2200). #1—*School Ties.* #2—*Husbands and Wives.* #3—*Singles.* #4—*Hero.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Mighty Ducks.* #2—*Sarafina!* #3—*Glengarry Glen Ross.* #4—*Hero.* #5—*The Last of the Mohicans.* #6—*Innocent Blood.* #7—*Mr. Saturday Night.* #8—*School Ties.* #9—*Husbands and Wives; Sneakers.* #10—*Singles.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Mr. Saturday Night.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Hero.* #2—*The Last of the Mohicans.* #3—*Husbands and Wives.* #4—Through 10/8: *Singles.* Opening 10/9: *Under Siege.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Captain Ron.* #2—*Sarafina!* #3—*Sneakers.* #4—*School Ties.* #5—*Mr. Saturday Night.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Captain Ron.* #2—*Innocent Blood.* #3—*Mr. Saturday Night.* #4—*The Mighty Ducks; Hero.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Last of the Mohicans.* #2—*School Ties.* #3—*Sarafina!* #4—*Bob Roberts.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Sneakers.*

718. RYE—RYE RIDGE—(939-8177). #1—*Sarafina!* #2—*Sneakers.*

719. SCARSDALE—FINE ARTS—(723-6699). *Glengarry Glen Ross.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Mighty Ducks.* #2—*Sarafina!* #3—*The Last of the Mohicans.* #4—*Captain Ron.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Hero.* #2—*Mr. Baseball.* #3—*Husbands and Wives.* #4—*Innocent Blood.* #5—Through 10/8: *Singles.* Opening 10/9: *Under Siege.* #6—Through 10/8: *Sneakers.* Opening 10/9: *1492: Conquest of Paradise.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Hero.* #2—*Mr. Saturday Night.* #3—*Mr. Baseball.* #4—*Husbands and Wives.* #5—Through 10/8: *Singles.* Opening 10/9: *Under Siege.* #6—*Sneakers.* #7—*Innocent Blood.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Sarafina!* #2—*Unforgiven.* #3—*Bob Roberts.* #4—*Sneakers.* #5—*The Mighty Ducks.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Husbands and Wives.* #2—*Hero.* #3—*Mr. Saturday Night.* #4—*School Ties.* #5—*Sneakers.* #6—*Captain Ron; The Mighty Ducks.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*The Last of the Mohicans.* #2—Through 10/8: *Singles.* Opening 10/9: *Under Siege.*

757. NYACK—CINEMA EAST—(358-6631). *The Last of the Mohicans.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Hero.* #2—*The Mighty Ducks.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Captain Ron.*

761. SPRING VALLEY—MARKET PLACE MALL—(426-1600). #1—*Hero.* #2—*Mr. Baseball.* #3—*Husbands and Wives.* #4—*Mr. Saturday Night.* #5—*Glengarry Glen Ross.* #6—*The Last of the Mohicans.* #7—*School Ties.* #8—*Innocent Blood.* #9—*Singles.* #10—Through 10/8: *Honeymoon in Vegas.* Opening 10/9: *1492: Conquest of Paradise.* #11—*Captain Ron.*

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Sarafina!* #2—*A League of Their Own.*

764. LAFAYETTE—(357-6030). *Mr. Saturday Night.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Mr. Baseball.* #2—*Sneakers.*

801. DANBURY—CROWN CINE—(743-2200). #1—*Mr. Saturday Night.* #2—*School Ties.* #3—*Husbands and Wives.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*The Last of the Mohicans.* #2—*Hero.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Singles; The Mighty Ducks.* #2—*Captain Ron; Innocent Blood.* #3—*Sarafina!*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Hero.* #2—*Singles.*

807. GREENWICH—CINEMA—(869-6030). #1—*Sneakers.* #2—*Mr. Baseball.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Bob Roberts.* #2—*Mr. Saturday Night.* #3—*Glengarry Glen Ross.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Mr. Saturday Night.* #2—*Husbands and Wives.*

810. NORWALK—CINEMA—(838-4504). #1—*Sarafina!* #2—*Mr. Baseball.*

813. SOUTH NORWALK—SONO—(866-9202). 10/6–8: *Shadows and Fog* (1991). 10/9–12: "Tibet Film Festival"; *Delicatessen* (1992). 10/13–15: *Night on Earth* (1992).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Innocent Blood; The Mighty Ducks.* #2—*Captain Ron.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Hero.* #2—*Sarafina!* #3—*Husbands and Wives; Singles.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*School Ties.* #2—*The Last of the Mohicans.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Last of the Mohicans.* #2—Through 10/8: *Hellraiser III; Innocent Blood.* Opening 10/9: *The Mighty Ducks.* #3—*Hero.* #4—*Mr. Baseball.* #5—*Captain Ron.* #6—Through 10/8: *Sneakers.* Opening 10/9: *Under Siege.*

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819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Singles.* #2—*Innocent Blood.* #3—*Sarafina!*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Mr. Saturday Night.* #2—*Husbands and Wives.* #3—*Sneakers.* #4—*School Ties.*

821. WESTPORT—POST—(227-0500). *The Mighty Ducks.*

822. WILTON—CINEMA—(762-5678). *The Last of the Mohicans.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*The Last of the Mohicans.* #2—*Hero.* #3—*Innocent Blood.* #4—*Captain Ron.* #5—*Mr. Saturday Night; The Mighty Ducks.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Captain Ron.* #2—*Hero; The Mighty Ducks.* #3—*Innocent Blood.* #4—*Sarafina!*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Mr. Saturday Night.* #2—*Sarafina!* #3—*Mr. Baseball.* #4—*The Last of the Mohicans.* #5—*Innocent Blood.* #6—*Hero.* #7—*Hellraiser III; Husbands and Wives.* #8—*Sneakers; Captain Ron.* #9—*The Mighty Ducks.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*Hero.* #2—*Sarafina!* #3—*The Mighty Ducks.* #4—Through 10/8: *Innocent Blood; Captain Ron.* Opening 10/9: *Under Siege.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Mr. Saturday Night.* #2—*Hellraiser III; Husbands and Wives.* #3—*Captain Ron.* #4—*Sarafina!* #5—*The Mighty Ducks.* #6—*School Ties.* #7—*Honeymoon in Vegas.* #8—*Glengarry Glen Ross.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Hero.* #2—*Mr. Baseball.* #3—*Singles.* #4—*Innocent Blood.* #5—*The Last of the Mohicans.* #6—*Sneakers.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Honeymoon in Vegas.* #2—*Enchanted April.* #3—*Bob Roberts.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Sneakers; Hellraiser III; Single White Female; Rapid Fire.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Rapid Fire; Whispers in the Dark.* #2—*Hellraiser III; Sneakers.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Sarafina!*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Hellraiser III: Hell on Earth.* #2—*The Last of the Mohicans.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Last of the Mohicans.* #2—*Glengarry Glen Ross.* #3—*Singles.* #4—*Captain Ron; Innocent Blood.* #5—*School Ties.*

915. LIVINGSTON—COLONY—(992-1646). #1—*Glengarry Glen Ross.* #2—*Mr. Saturday Night.* #3—Through 10/8: *School Ties.* Opening 10/9: *Under Siege.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Husbands and Wives.* #2—*Sneakers.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Mighty Ducks.* #2—*Mr. Saturday Night.* #3—*Sneakers.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Captain Ron; Innocent Blood.* #2—*Honey, I Blew Up the Kid; 3 Ninjas; Single White Female.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Mr. Baseball.* #2—*Sarafina!* #3—*The Mighty Ducks.* #4—*Hero.* #5—*The Last of the Mohicans.* #6—*Innocent Blood.* #7—*Mr. Saturday Night.* #8—*Captain Ron.* #9—*Sneakers.* #10—*Hellraiser III; Single White Female.* #11—*School Ties.* #12—*3 Ninjas; Pet Sematary Two.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Mr. Saturday Night.* #2—*Husbands and Wives.* #3—*Hero.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Sarafina!* #2—*The Last of the Mohicans.* #3—*Hero.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Mighty Ducks.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Sneakers.* #2—*Mr. Baseball.*

932. ELIZABETH—ELMORA—(352-3483). *Honeymoon in Vegas.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Hellraiser III: Hell on Earth.* #2—*Innocent Blood.* #3—*Sneakers.* #4—*The Mighty Ducks; Captain Ron.* #5—*Mr. Baseball; Hero.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Hero.* #2—*The Mighty Ducks.* #3—*Glengarry Glen Ross; Innocent Blood.* #4—*Sarafina!* #5—*The Last of the Mohicans.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Husbands and Wives.*

936. UNION—UNION—(686-4373). #1—*Mr. Saturday Night.* #2—*School Ties.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Husbands and Wives.* #2—*Hero.* #3—*Mr. Saturday Night.*

938. WESTFIELD—TWIN—(654-4720). #1—*Captain Ron.* #2—*School Ties.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Mr. Saturday Night.* #2—*Mr. Baseball.* #3—*The Last of the Mohicans.* #4—*Sneakers; Innocent Blood.* #5—*Captain Ron.*

951. CLOSTER—CLOSTER—(768-8800). *The Mighty Ducks.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Hero.* #2—*Husbands and Wives.* #3—*Mr. Baseball.* #4—*Mr. Saturday Night.*

953. EMERSON—QUAD—(261-1000). #1—*Hero.* #2—*School Ties.* #3—*Captain Ron.* #4—*Mr. Saturday Night; Innocent Blood.*

959. PARAMUS—CINEMA 35—(845-5070). *A Stranger Among Us.*

960. PARAMUS—BERGEN MALL—(845-4449). Closed.

961. PARAMUS—ROUTE 4—(487-7909). #1—*Hero.* #2—*Husbands and Wives.* #3—*Singles.* #4—*Glengarry Glen Ross.* #5—*Mr. Baseball.* #6—*The Last of the Mohicans.* #7—*The Mighty Ducks.* #8—*School Ties.* #9—*Sneakers.* #10—*Mr. Saturday Night.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Captain Ron.* #2—*Sarafina!* #3—*Honeymoon in Vegas; Innocent Blood.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Mr. Saturday Night.* #2—*Mr. Baseball.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*The Mighty Ducks.* #2—*School Ties.* #3—*Innocent Blood; Captain Ron.* #4—*Sarafina!* #5—*Sneakers.* #6—*Mr. Saturday Night.* #7—*Singles.* #8—*Glengarry Glen Ross.* #9—*Hero.* #10—*Husbands and Wives.* #11—*Mr. Baseball; The Last of the Mohicans.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Enchanted April; Honeymoon in Vegas; 3 Ninjas.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Last of the Mohicans.* #2—*Mr. Saturday Night.* #3—*School Ties.* #4—*Honeymoon in Vegas.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Unlawful Entry; A Stranger Among Us.* #2—*Honey, I Blew Up the Kid; Boomerang.* #3—*A League of Their Own; Housesitter.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Sarafina!* #2—*Husbands and Wives.* #3—*School Ties.* #4—*Hero.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Sarafina!* #2—*Honey, I Blew Up the Kid.* #3—*Sneakers; The Mighty Ducks.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Mr. Saturday Night.* #2—*Husbands and Wives.* #3—*The Last of the Mohicans.* #4—Through 10/8: *Singles.* Opening 10/9: *Under Siege.*

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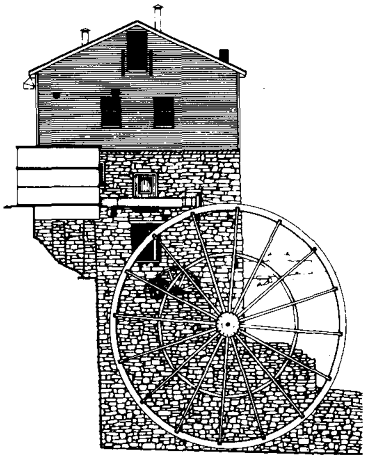

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALBERTO EXPRESS—(1 hr. 30 min.; 1992) In French and Italian with English subtitles. When Alberto reaches manhood, his father presents him with a bill for the total amount spent raising him, including a hospital bill from September 1953—the date of his birth. According to a long-standing family tradition, the debt must be repaid before he can have any children of his own. A farcical adventure, written and directed by Arthur Joffe. NR. **58**

BLADE RUNNER—(1 hr. 56 min.; 1982, 1992) This rerelease of Ridley Scott's 1982 homage-parody of forties *film noir* features new footage and a revised ending. With Harrison Ford as a twenty-first-century Los Angeles police detective on a mission to eliminate some humanoids gone berserk. R. **10**

BOB ROBERTS—(1 hr. 43 min.; 1992) Actor Tim Robbins's sarcastic mock documentary is about the rise of an American fascist, a folk singer/capitalist who takes over the Dylanesque slogans of the sixties and turns them into reactionary nostrums. Bob (Robbins) smiles prettily, sings Old Left anthems with joshing supply-side lyrics, and runs for senator as a family-values creep. Everyone loves him—except the few people who hate him. It's hipster-liberal filmmaking—jokes for a knowing audience. The audience is alive to the filmmaking conceits and laughs whenever a familiar face (James Spader, Susan Sarandon) does an imitation of a hack local newscaster or when Gore Vidal shows up as a bored old liberal senator, powerless to stop the rise of the abominable Bob. Unfortunately, *Bob Roberts* has the self-congratulatory air that friends amusing themselves often bring to filmmaking projects. The movie flatters its audience a little too easily and winds up embracing a variety of left paranoia that is no more enlightened than Bob's singing fascism. With Giancarlo Esposito and Alan Rickman. (9/28/92) R. **10, 55, 79, 321, 522, 621, 715, 753, 808, 906**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **81, 534**

BROTHER'S KEEPER—(1 hr. 44 min.; 1992) In an award-winning documentary, filmmakers Joe Berlinger and Bruce Sinofsky delve into the mysterious death of Bill Ward, one of four illiterate bachelor brothers—dairy farmers who had never been farther than a few miles from their squalid home in upstate New York. The lyrical and true story begins when one brother is accused of the killing and the simple farmers are thrust into a whirlwind of media attention. NR. **1**

CAPTAIN RON—(1 hr. 44 min.; 1992) When frazzled executive Martin Harvey inherited a boat from a favorite uncle, he had dreams of seafaring adventure. But the boat's full of holes, the captain is worse, and Martin's got a sinking feeling. PG-13. **11, 36, 55, 150, 152, 158, 160, 200, 216, 219, 222, 301, 305, 309, 317, 319, 400, 509, 510, 512, 513, 514, 517, 522, 530, 601, 606, 608, 610, 611, 613, 621, 625, 634, 635, 636, 709, 714, 722, 755, 760, 761, 803, 815, 818, 900, 901, 902, 903, 904, 912, 918, 919, 933, 938, 950, 953, 962, 965**

DANZON—(1 hr. 43 min.; 1992) When her dance partner disappears, Julia—a telephone operator by day and a sultry ballroom dancer by night—embarks on a picaresque journey to the vibrant dance halls of Veracruz to find him. With Maria Rojo. Directed by Maria Novaro. PG-13. **81**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. (Powers, 4/13/92) NR. **3**

DOUBLE EDGE—(1 hr. 26 min.; 1992) A New York reporter (Faye Dunaway) on assignment in Jerusalem becomes personally involved in the Israeli-Palestinian conflict she is sent to cover. Written and directed by Amos Kollek. PG-13. **15, 38, 42, 523, 533**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. The scenes play swiftly and well. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. The husbands show up, and they're suddenly very nice too. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. (8/17/92) PG. **3, 63, 523, 630, 906, 966**

A FINE ROMANCE—(1 hr. 22 min.; 1992) A proper English matron and a self-indulgent philanderer are driven by the infidelities of their spouses into each other's arms, to comic result. Julie Andrews and Marcello Mastroianni play these mismatched lovers in an adaptation of François Billetoux's hit play *Tchin-Tchin*. PG-13. **45**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **11, 55**

GLENGARRY GLEN ROSS—(1 hr. 40 min.; 1992) Reviewed in this issue. R. **10, 19, 46, 53, 67, 206, 214, 219, 220, 311, 315, 406, 505, 512, 514, 523, 533, 606, 608, 612, 625, 702, 706, 719, 761, 808, 904, 912, 915, 934, 961, 965**

HELLRAISER III—(1 hr. 34 min.; 1992) Clive Barker's Black Prince of Hell rears his ugly head a third time, walking the Earth in search of human souls. R. **18, 33, 52, 65, 152, 157, 158, 160, 208, 213, 305, 314, 318, 530, 608, 818, 902, 904, 907, 908, 911, 919, 933**

HERO—(1 hr. 52 min.; 1992) Reviewed in this issue. R. **10, 19, 24, 36, 53, 68, 85, 152, 155, 158, 160, 204, 206, 210, 214, 219, 221, 222, 300, 304, 306, 307, 308, 313, 314, 317, 319, 400, 406, 501, 502, 503, 504, 505, 509, 517, 520, 523, 524, 526, 530, 532, 600, 606, 608, 610, 611, 616, 621, 625, 627, 632, 635, 639, 700, 705, 706, 708, 714, 723, 724, 755, 759, 761, 802, 805, 816, 818, 900, 901, 902, 903, 905, 919, 920, 922, 933, 934, 937, 952, 953, 961, 965, 970**

HONEY, I BLEW UP THE KID—(1 hr. 29 min.; 1992) Three years after shrinking (and ultimately unshrinking) his children, scientist Wayne Szalinski still hasn't learned his lesson. This time, baby Adam toddles in front of an enlargement ray and grows to be 112 feet tall. With Rick Moranis and Marcia Strassman. Directed by Randal Kleiser. PG. **511, 530, 606, 608, 620, 623, 633, 918, 969, 971**

HONEYMOON IN VEGAS—(1 hr. 36 min.; 1992) In Andrew Bergman's rambunctious new comedy, hundreds of Elvis impersonators gather in the desert paradise for a convention. The theme of the movie is that Americans are stumbling around among counterfeits, unable to separate the copy from the original. Jack (Nicolas Cage), a goodhearted but rather rattled and fearful young man, afraid of marriage, takes his girl, Betsy (Sarah Jessica Parker), to Las Vegas, intending to tie the knot at last. And then it happens: In the lobby of Bally's, a New York gangster and gambler named Tommy Korman (James Caan) lays eyes on Betsy and sees an exact resemblance to his dead wife. He has to have her, and soon he snookers Jack into a poker game and gets the poor eager slob so far into debt that Jack, for fear of his life, has to give up Betsy to the gangster for the weekend. The movie becomes a disjointed, frenetic chase comedy that stretches out to lush Kauai, where Tommy has a home, and then roars back into Vegas. James Caan drifts in and out of focus, and Nicolas Cage lets his eyebrows fly up and shouts his way through the role. Bergman seems to be caught between romantic comedy and outright buffoonery. (9/7/92) PG-13. **13, 18, 59, 310, 406, 510, 521, 523, 533, 606, 608, 625, 761, 904, 906, 932, 962, 966, 967**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **50, 511**

★ **HUSBANDS AND WIVES**—(1 hr. 47 min.; 1992) All in all, quite good, though it may be a decade before anyone can see it for itself. Woody Allen has returned to the kind of upper-middle-class New York egotist whose romantic trials he chronicled in *Manhattan*—the people who want so much out of life that they wind up acing themselves out of happiness. In excruciating scenes, Woody and Mia Farrow play out their final hour—he, petulantly, as if caught in a stationery store that has run out of his favorite pencil; she, depressingly, without spirit, head down, shoulders turned in. There is a complementary couple—Sally (Judy Davis), a hypertense striver who cheats herself out of pleasure, and Jack (Sydney Pollack), a middle-aged egotist who tires of strenuous Sally and takes up with a very serious aerobics instructor. Everything to do with Sally and Jack is superb, though the movie is shot in baffling mock-cinema-vérité style, complete with jerking camera and offscreen interviewer. The movie works despite this tic. As the young writing student who catches Woody's eye, Juliette Lewis certainly has a way about her—when she catches at her throat self-consciously and turns her head, her eyes flash darkly. The flirtation between generations is carried on with great delicacy and tenderness on both sides—no lust, no obsession, no clinging to adolescent knee socks. Art, not life, and a bittersweet mix. Cinematography by Carlo di Palma. (9/21/92) R. **8, 18, 18, 61, 67, 85, 200, 206, 214, 217, 219, 220, 302, 304, 311, 315, 319, 406, 500, 507, 512, 514, 516, 517, 527, 533, 600, 606, 608, 610, 612, 616, 625, 635, 705, 706, 708, 723, 724, 755, 761, 801, 809, 816, 820, 902, 904, 916, 920, 935, 937, 952, 961, 965, 970, 972**

INNOCENT BLOOD—(1 hr. 55 min.; 1992) Marie (Anne Parillaud of *La Femme Nikita*) is a modern-day vampire who feeds only on those who deserve to die. But Marie bites off more than she can, uh, chew with Sal Macelli, a gangster who's as bloodthirsty as she is. With Anthony La Paglia and Robert Loggia. Directed by John Landis. R. **8, 18, 24, 33, 60, 67, 85, 91, 150, 152, 155, 157, 158, 160, 204, 208, 210, 211, 214, 216, 218, 219, 222, 300, 301, 303, 306, 310, 317, 318, 406, 503, 510, 514, 517, 523, 530, 601, 606, 608, 610, 621, 625, 636, 706, 714, 723, 724, 761, 803, 815, 818, 819, 900, 901, 902, 903, 905, 912, 918, 919, 933, 934, 950, 953, 962, 965**

JOHNNY STECCHINO—(1 hr. 45 min.; 1992) Dante, a simple school-bus driver, is a marked man when the beautiful Maria notices that he is a perfect likeness for her boyfriend, Johnny Stecchino, a convicted Mafioso hiding from the law. Writer and director Roberto Benigni puts an irreverent twist on the theme of mistaken identity as he doubles in the roles of both Dante and Johnny Stecchino. R. **63**

THE LAST OF THE MOHICANS—(1 hr. 50 min.; 1992) A new genre: the opaquely violent historical action film. Michael Mann's adaptation of James Fenimore Cooper's primal American fiction is bloody and baffling, a large-scale, dark-toned movie that gravely moves through scene after scene of stalking, attacking, hatcheting, and shooting. Despite tons of exposition, Mann never really establishes what the film is about. It is set during the French and Indian War, in 1757, when the British and French monarchies, struggling for control of the northeastern part of the continent, pulled Indian tribes into the war with them. Why the Indians are loyal to the Europeans is a mystery; why they spend so much time chopping one another up is an even greater mystery. And the greatest mystery of all is Cooper's pop invention, Nathaniel (Daniel Day-Lewis), or "Hawkeye." He emerges from nowhere. The pure-white child of English settlers, orphaned, he was raised by the Mohican chief Chingachgook (Russell Means) and became brother to Chingachgook's handsome son Uncas (Eric Schweig). Hawkeye is just *there,* unattached, nature's nobleman living in the forest. More graceful than the typical action hero, Daniel Day-Lewis possesses an elegant but strongly defined prow (fine, straight nose, broad forehead) and shoulder-length hair, and he's lithe rather than muscular—fighting spirit rather than conquering flesh. We seem to be puzzling him out through the whole movie, and then his Indian father, who has existed only minimally as a character, announces himself as "the last of the Mohicans," taking the famous title and dispossessing Hawkeye from the center of the movie. Only vicious Magua, played by the striking Cherokee actor Wes Studi, seems like a flesh-and-blood man. Grandiose cinematography by Dante Spinotti. With Madeleine Stowe. (9/28/92) R. **8, 19, 31, 38, 48, 83, 152, 155, 157, 158, 160, 206, 210, 211, 213, 217, 218, 219, 221, 300, 302, 304, 306, 310, 315, 319, 322, 406, 500, 503, 504, 505, 506, 514, 516, 517, 528, 530, 532, 600, 606, 608, 610, 612, 616, 618, 621, 625, 700, 706, 708, 715, 722, 756, 757, 761, 802, 817, 818, 822, 900, 902, 905, 911, 912, 919, 922, 934, 950, 961, 965, 967, 972**

★ **LAWS OF GRAVITY—**(1 hr. 40 min.; 1992) Exhilarating. Nick Gomez's extraordinary little movie about life among petty thieves in the Greenpoint section of Brooklyn has an irresistible, flowing vitality. Gomez uses a hand-held camera and semi-improvised dialogue, and gets a rough, active surface, but he does it with astonishing discipline. There's a certain amount of bullyragging and repetition, but never the sense that something is missing. Jean de Segonzac's camera seems always in the right place. Segonzac receives the emotion as it is created rather than merely recording what has been rehearsed and predigested. In low-life Greenpoint, everyone is connected to everyone else; the loan shark, the fence, the thieves, and their flatterers and hangers-on all see one another constantly. That's what holds the men and women of the neighborhood to a hopeless way of life. Violence grows out of the very connectedness that has largely vanished and that we used to think made the cities livable. Quite a complex thing to say for a movie that cost the hilarious sum of $38,000. All it takes is talent. (9/7/92) R. **11**

A LEAGUE OF THEIR OWN—(2 hrs. 4 min.; 1992) In her exuberant and sentimental comedy about women's baseball in the forties, Penny Marshall brings out the pastoral beauty of the game in its more obscure reaches—the back-country ball fields, the old team buses crawling through ripe farmlands. The actresses swing, catch, and slide with enthusiasm—especially Geena Davis, who gives a regal, almost imperious performance as Dottie, a great player who knows how to get the job done. And Tom Hanks, as the team's manager, an alcoholic former major-league star, suggests that in the right roles he could become not merely likable and funny but a great actor. Alas, the movie is trite: We can see every plot development coming. Dottie has a cranky and envious kid sister, Kit (Lori Petty), who also plays ball, though not as well, and we can sense, with a kind of sickly certainty, that they will go head to head when the big game is on the line. We are right, but who cares about whiny Kit? She's petulant and self-absorbed, and writers Lowell Ganz and Babaloo Mandel miscalculated disastrously when they made her rivalry with Dottie the center of the movie. Marshall coldly uses Madonna, who plays a slut and is treated like a slut—distantly and contemptuously. (To sell the movie with her name and then hardly give her a close-up is sheer cynicism.) Marshall has revived women's baseball, it turns out, only to condescend to it. (7/20/92) PG. **51, 208, 511, 762, 969**

LIGHT SLEEPER—(1 hr. 43 min.; 1992) Paul Schrader's up to his usual tricks, dressing an old-fashioned potboiler in the gaudy silks of theological import. John LeTour (Willem Dafoe) is a laconic ex-junkie who drives around Manhattan in limousines, delivering cocaine for an upscale dealer (Susan Sarandon). Forty, with no prospects and sick of the drug trade, LeTour wants to change his life; when he bumps into his old lover Marianne (Dana Delany), he dreams of winning her back and redeeming their squalid past. Like all of Schrader's work, it's about the individual's solitary struggle for cleanliness in a hopelessly besmirched world. The New York drug scene may be corrupt, but this movie's reigning image of decadent Manhattan looks like a running gag from a Neil Simon comedy about out-of-towners: the action happens during a garbage strike, and each time LeTour walks down a sidewalk, the mound of black trash bags is higher. Schrader obviously wants us to feel the heat closing in, but he's also eager to make his lead characters metaphysically cool. And so, Dafoe and Sarandon come across as poseurs—we don't feel anything for them. But we feel for Delany, who steals the picture by displaying the still-tender scars of a woman who knows the infinite precariousness of her escape from the past. In contrast, Schrader seems bent on going backward. As its derivative climax makes clear, this movie is little more than an East Coast remake of *American Gigolo,* with Hefty bags replacing venetian blinds, and drugs standing in for prostitution. "Of course *American Gigolo* is better," a novelist friend said. "Sex is more interesting than cocaine." (Powers, 8/31/92) R. **3, 38, 58**

THE LIVING END—(1 hr. 32 min.; 1992) A dark and comic look at the desperate relationship of two young lovers (Mike Dytri and Craig Gilmore), both HIV-positive, as they wander aimlessly through the American wastelands. Directed by Gregg Araki. NR. **3**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **15, 49**

THE MIGHTY DUCKS—(1 hr. 40 min.; 1992) When a slick young lawyer (Emilio Estevez) is slapped with a community-service sentence, his penalty comes in the form of a bedraggled Pee Wee hockey team, the worst in the league. Can he make a winning team from this scruffy crew of misfits? Directed by Stephen Herek. PG. **11, 20, 26, 40, 44, 67, 89, 152, 158, 160, 200, 211, 215, 216, 218, 221, 222, 301, 305, 306, 316, 319, 322, 504, 506, 512, 517, 522, 524, 530, 601, 606, 608, 610, 611, 619, 621, 625, 632, 634, 636, 706, 714, 722, 753, 755, 759, 803, 815, 818, 821, 900, 901, 902, 903, 904, 917, 919, 930, 933, 934, 951, 961, 965, 971**

MISTRESS—(1 hr. 50 min.; 1992) A discouraged Hollywood screenwriter/director tries to leave Tinseltown for New York but discovers that his true love is the big screen and his favorite word, "action." R. **14**

MR. BASEBALL—(1 hr. 53 min.; 1992) A renegade major-league baseball player (Tom Selleck) attempts to jump-start his career by playing for a Japanese team and finds himself in a whole different ball game. With Ken Takakura and Aya Takanashi. Directed by Fred Schepisi. PG-13. **13, 19, 26, 31, 38, 59, 66, 87, 152, 155, 158, 160, 203, 208, 210, 213, 222, 300, 304, 307, 310, 314, 317, 319, 406, 503, 506, 517, 522, 524, 530, 532, 601, 606, 608, 610, 611, 618, 621, 625, 634, 723, 724, 761, 800, 807, 810, 818, 902, 905, 919, 931, 933, 950, 952, 961, 964, 965**

MR. SATURDAY NIGHT—(1 hr. 15 min.; 1992) Buddy Young Jr. (Billy Crystal), a sort of cross between Milton Berle and Jackie Mason, is a hard-shelled egotist who sacrifices everything for laughs, emptying out his personal life, humiliating his wan-faced brother, Stan (David Paymer), who faithfully serves him for 50 years. Working with screenwriters Lowell Ganz and Babaloo Mandel, Crystal, who makes his directorial debut, gives Buddy a depressed consciousness of guilt and defeat; the writing emphasizes the other-annihilating nastiness and indifference under the cornball jokes. Crystal, a superb comic himself, wants us to see that the compulsion to make jokes, to tear across everyone else's conversation, is not mock hostility, it's true hostility, and it alienates the clown from people who love him. Look at poor Buddy. At 73, he's estranged from his family, and his career has sagged so badly he finds work playing mainly the Florida condominiums. The center of the movie, surprisingly, is not Buddy's art but his relationship with his brother, who was funny, too, but never had the guts to go onstage. Immediately, we see the bonds of envy and need that hold them together, but Crystal then explains and footnotes, circling back to the same points again and again. Crystal directs competently, though without much invention, but he's only halfway successful in playing the character. This sane and self-critical modern comic, with warmth in his eyes even when he says mean things, wouldn't alienate anyone. With Helen Hunt and a variety of famous performers in small roles. (10/5/92) R. **10, 19, 22, 41, 62, 67, 80, 152, 158, 160, 200, 200, 206, 214, 217, 219, 221, 302, 304, 306, 308, 313, 315, 315, 319, 401, 406, 503, 504, 505, 506, 507, 513, 517, 520, 522, 524, 526, 527, 533, 603, 606, 608, 610, 612, 619, 625, 627, 632, 638, 702, 703, 706, 707, 709, 714, 724, 755, 761, 764, 801, 808, 809, 820, 900, 902, 904, 915, 917, 919, 920, 936, 937, 950, 952, 953, 961, 964, 965, 967, 972**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part. We get urban depression in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 813**

OF MICE AND MEN—(1 hr. 50 min.; 1992) Reviewed in this issue.PG-13. **6, 19, 26, 43, 43, 59, 67**

★ **ONE FALSE MOVE—**(1 hr. 45 min.; 1992) A fascinating and emotionally satisfying little crime picture made for only $2.5 million by black director Carl Franklin. It begins in Los Angeles with a frightening drug-world rubout. A trio of criminals cold-bloodedly rip off a large stash of cocaine and cash from two families, killing six people. Franklin puts the camera on the floor and captures the terror of a woman trussed and about to be killed. As the trio hit the road, heading east to Houston to sell the drugs, Franklin sticks closely to the B-movie tradition of impassive, grubby realism. He takes his time, and the tensions build up superbly. The leader, Pluto (Michael Beach), is highly intelligent—a cautious, pragmatic psychopath. His prison buddy Ray (Billy Bob Thornton) is a white-trash Southerner, uncontollably violent, who keeps himself on some sort of even keel with cocaine. He also supplies his black girlfriend, Fantasia (Cynda Williams), who's pathetically tagging along. Meanwhile, in Fantasia's hometown in Arkansas, another multi-racial trio—of cops this time—is awaiting her arrival. Super performances by Cynda Williams and Bill Paxton, perfectly cast as the enthusiastic but dim local police chief, Dale "Hurricane" Dixon. Written by Billy Bob Thornton and Tom Epperson. (7/27/92) R. **15**

PET SEMATARY TWO—(1 hr. 42 min.; 1992) In the process of burying a beloved pet, two teenage boys unearth the cryptic powers of Stephen King's infamous graveyard. With Edward Furlong, Anthony Edwards, and Clancy Brown. Directed by Mary Lambert. R. **32**

★**THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. Possessed by what he wants to say, Altman has put back into his cinematic style the dramatic emotions, the shocks of comedy and malice and lyrical sweetness that made everyone imitate him in the first place. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **11, 54**

RAPID FIRE—(1 hr. 36 min.; 1992) After college student Jake Lo witnesses a mob killing, he is placed in the witness-protection program. But the program fails, and Jake must rely on his remarkable martial-arts skills for safety. With Brandon Lee (son of Bruce Lee). Directed by Dwight H. Little. R. **33, 530, 907, 908**

THE REFRIGERATOR—(1 hr. 26 min.; 1992) A major appliance takes over the lives of a nice, normal couple from the suburbs, turning them into a warped and twisted version of the American Dream. NR. **11**

SARAFINA!—(1 hr. 36 min.; 1992) Based on the Broadway musical about a remarkable teacher in South Africa who defies the authorities to teach her students *lessons not found in approved textbooks, lessons* about their heritage, apartheid, and themselves. PG-13. **11, 19, 26, 34, 44, 66, 85, 91, 150, 152, 157, 158, 160, 203, 204, 210, 211, 213, 218, 221, 222, 300, 304, 305, 309, 314, 316, 318, 406, 505, 510, 512, 514, 517, 523, 530, 530, 606, 608, 613, 625, 634, 706, 709, 715, 718, 722, 753, 762, 803, 810, 816, 819, 901, 902, 903, 904, 910, 919, 922, 934, 962, 965, 970, 971**

SCHOOL TIES—(1 hr. 39 min.; 1992) How far will David Greene, a Jewish student on a football scholarship, go to fit in at an elite prep school where wealth and Wasps reign? With Brendan Fraser, Chris O'Donnell, Andrew Lowery, and Matt Damon. Directed by Robert Mandel. PG-13. **10, 19, 24, 36, 64, 85, 160, 200, 215, 216, 219, 302, 304, 312, 315, 406, 505, 512, 516, 524, 533, 534, 601, 606, 608, 610, 612, 616, 625, 634, 635, 638, 702, 704, 705, 706, 709, 715, 755, 761, 801, 817, 820, 904, 912, 915, 919, 936, 938, 953, 961, 965, 967, 970**

SINGLE WHITE FEMALE—(1 hr. 47 min.; 1992) Bridget Fonda plays Allie Jones, a lonely Manhattan businesswoman who advertises for a roomie and winds up with a slumping, dough-faced loon evidently weaned on videotapes of *Persona* and *Dead Ringers*. Hedy Carlson (Jennifer Jason Leigh) is barely in the door before she's aping Allie's soignée look and sniffing over her like a lovestruck troll. It's hard to praise any movie that implies that if you open your door to a stranger, a psycho-killer will probably walk through. But for a while, this one offers the fun of watching attractive stars with dueling styles. While Fonda gives Allie the old-style Hollywood treatment—she lets her high cheekbones, long legs, and amply displayed derrière do most of the work—Leigh works from the inside, burrowing into her character like a plump, cunning worm. Her sly dementia as Hedy underscores what last year's *Rush* established: She's Hollywood's best young actress. Director Barbet Schroeder's last movie, *Reversal of Fortune*, turned the Claus von Bülow murder case into hilarious black comedy. This story's a hoot, too—until the action turns so loutish and gory the laughter dies on your lips. Can we all just agree that women are psychopaths and come up with some new movie ideas? (Powers, 8/31/92) R. **15, 20, 38, 59, 158, 160, 200, 214, 314, 320, 515, 530, 608, 625, 636, 907, 918, 919**

★**SINGLES**—(1 hr. 39 min.; 1992) A hand-holding charmer. Writer and director Cameron Crowe, who wrote *Fast Times at Ridgemont High* and wrote and directed the lovely *Say Anything*, has a light, sophisticated touch. Casually organized as a series of interlocking vignettes, *Singles* is about the tentative emotions of a group of young men and women in their twenties who live in a reconditioned old apartment complex in Seattle. The characters talk to us individually, announcing their situation with a few jokes or a sigh of regret. Steve (Campbell Scott) and Linda (Kyra Sedgwick) meet at a rock club, and they both sense that they belong together, but they keep missing the big moment that would seal their happiness. Janet (Bridget Fonda), a waitress who wants to be an architect, worries that her breasts aren't big enough to please her boyfriend. She's an ordinary young woman, but she has a quirk. She needs a nonconforming guy, and she's got one, a schmuck, Cliff, played with amazing comic grace by Matt Dillon. Cliff, who has shoulder-length hair and a vain little touch of beard on his chin, is one of the many washed-up rockers hanging around Seattle clubs. Determined to be nice to one another, these characters do not engage in competition or sarcasm. Passion seems to be out, too. They are waiting for someone to tell them that it's okay to *fall in love—yet no one can tell them such a thing but* themselves. That's the gentle point of the picture. (10/5/92) PG-13. **10, 20, 33, 62, 67, 85, 204, 206, 217, 219, 221, 300, 307, 313, 314, 318, 406, 503, 505, 506, 507, 517, 522, 524, 527, 603, 606, 608, 610, 619, 621, 625, 634, 705, 706, 708, 723, 724, 756, 761, 803, 805, 816, 819, 905, 912, 961, 965, 972**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **511, 601, 530, 620, 623, 633**

SNEAKERS—(2 hrs. 9 min.; 1992) Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. Directed by Phil Alden Robinson. PG-13. **6, 19, 25, 38, 59, 68, 87, 152, 158, 160, 200, 204, 213, 219, 221, 300, 304, 307, 310, 313, 315, 319, 401, 503, 504, 505, 506, 507, 509, 517, 523, 524, 530, 601, 606, 608, 610, 617, 618, 619, 621, 625, 634, 703, 706, 709, 716, 718, 723, 724, 753, 755, 800, 807, 818, 820, 902, 905, 907, 908, 916, 917, 919, 931, 933, 950, 961, 965, 971**

STORYVILLE—(1 hr. 52 min.; 1992) In the heart of New Orleans, a young lawyer from a powerful Louisiana family finds his congressional aspirations threatened when he becomes involved in an intriguing murder case. With James Spader, Joanne Whalley-Kilmer, and Jason Robards. R. **59**

SWOON—(1 hr. 35 min.; 1992) Using archival footage, courtroom testimony, and re-created dramatic scenes, director Tom Kalin takes an in-depth look at the notorious murder trial of Leopold and Loeb, two young men—both homosexual and from wealthy Jewish families—accused of killing a 14-year-old boy in Chicago in the twenties. NR. **81**

3 NINJAS—(1 hr. 25 min.; 1992) These little ninjas aren't turtles but three resourceful brothers who take on agang of kidnappers and an evil ninja master. Directed by Jon Turteltaub. With the animated short *Petal to the Metal*. PG. **160, 511, 601, 522, 530, 606, 608, 918, 919, 966**

UNDER SIEGE—(1 hr. 53 min.; 1992) Steven Seagal's latest action thriller puts him out to sea on a nuclear battleship, up against a deranged ex–Special Forces leader and a corrupt naval commander. With Tommy Lee Jones and Gary Busey. Directed by Andy Davis. R. **33, 60, 155, 217, 300, 313, 318, 406, 503, 507, 517, 527, 610, 625, 634, 708, 723, 724, 756, 818, 903, 915, 972**

★**UNFORGIVEN**—(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. The prostitutes contribute their earnings to a bounty, and the aging killers of the old West head for Big Whiskey, including Bill Munny (Eastwood) and English Bob (Richard Harris), both of whom have *memorable confrontations with Little Bill. Grimacing* as he struggles with his horse, Clint Eastwood, at 62, finally makes expressive use of his dry, gnarled taciturnity. Eastwood has always had a mordant streak of humor based on cutting through the bull. Now he achieves the same abrupt rush of attention without always resorting to violence. He has discovered the pleasures of language and irony. Eastwood's *Unforgiven* is a work of revisionist classicism, yet it's a masterpiece. With Morgan Freeman and Saul Rubinek as a dime novelist, the ersatz poet of the old West's decline. (8/24/92) R. **18, 33, 52, 89, 320, 515, 521, 606, 753**

WIND—(2 hrs. 6 min.; 1992) After making a mistake that causes the United States to lose the America's Cup for the first time in 140 years, helmsman Will Parker (Matthew Modine) decides to put the wind back in his sails and win back the cup. With Jennifer Grey. Directed by Carroll Ballard. PG-13. **33, 60, 522**

REVIVALS

BRAZIL—(2 hrs. 10 min.; 1985) An apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. In this anti-Utopia, violence breaks out everywhere; people are arrested and tortured for the most trivial of reasons. Director Terry Gilliam's instincts as an entertainer save him from sententiousness, and the movie is often funny in a weird way. With Jonathan Pryce. Screenplay by Gilliam, Charles McKeown, and Tom Stoppard. **9**

DANTON—(2 hrs. 16 min.; 1983) In French, Eng. subtitles. Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution and the subsequent Terror. Gerard Depardieu is the life-loving, careless, and affectionate Danton; the Polish actor Wojciech Pszoniak, who can turn his face into a death mask at will, plays Robespierre. Danton hopes to argue Robespierre out of his dictatorial ways, and the battle is fought with a battery of almost orgiastic speeches. **1**

JULIET OF THE SPIRITS—(2 hrs. 28 min.; 1965) In Italian, Eng. subtitles. Fellini's first film in color, and a complete departure from the neorealist subject matter of his earlier works. The film delves into the fantasies of a middle-aged woman, played by Fellini's wife, Giulietta Masina, revealing all of the character's neuroses in an overly long feast of cinematic flourishes. **5**

THE LAST TYCOON—(2 hr. 4 min.; 1976) The novel that F. Scott Fitzgerald left unfinished when he died, in 1940, is here adapted by Harold Pinter into a mood piece about Hollywood and the people who inhabit it. Robert De Niro, in a brilliant performance, stars as the Irving Thalberg–like hero. With Robert Mitchum and newcomer Ingrid Boulting, who is worth forgetting. Dir. Elia Kazan. **5**

THEATER LISTINGS

COMPILED BY EILEEN CLARKE

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

- ● Running more than a year.
- ● ● Running more than two years.
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HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th Street, and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Now Playing

ANNA KARENINA—The premiere of Peter Kellogg's musical adaptation of the Tolstoy classic. Ann Crumb stars as Anna, a woman whose affair with a younger man costs her everything—including, eventually, her life. With music by Daniel Levine; directed by Theodore Mann. With Melissa Errico, in her Broadway debut, as Kitty; Gregg Edelman as Levin; Scott Wentworth as Vronsky; John Cunningham as Karenin; and Jerry Lanning as Stiva. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40, $45. **Circle in the Square,** 1633 Broadway, at 50th Street (307-2704). **IRLS**

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show stopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. **●● IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Jason Biggs, Gordana Rashovich, Alan North, Peter Gerety, thirteen-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday (except 10/6) through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; added performance 10/11 at 7:30 p.m.; $30 to $45. **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1992 Tony-award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; $35 to $45. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $60. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft and focuses on a middle-aged writer and six of the most important women in his life, some present, some appearing only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Kate Burton displays unsuspected warmth. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $47.50. **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Lucie Arnaz and Isa Thomas star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Opened: 2/21/91. Tuesday (except 10/6) through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; added performance 10/11 at 7:30 p.m.;$30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **● IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $65. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. **●● IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **● IRLS**

OBA OBA '93—The ninth edition of Franco Fontana's musical featuring the sights and sounds of Brazil and its newest dance craze—the "Samba Reg," a combination of traditional samba and reggae. Seventy-five dancers, singers, and magicians help portray the country's mix of black, Portuguese, and Indian cultures. Musical direction by Wilson Mauro and Joe Roberto "Branco"; choreography by Roberto Abrahao. Tuesday through Saturday at 8 p.m.; Sunday at 7:30 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/15; $25 to $45. **Marquis Theatre,** 1535 Broadway, at 45th Street (307-4100). **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. ●● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $60. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 min. ● **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Dick Latessa, Will Rogers Wranglers, and the Madcap Mutts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A. . .MY NAME IS STILL ALICE—A sequel to the 1984 comic musical revue *A. . .My Name is Alice,* about five very different women and their love lives; conceived and directed by Joan Micklin Silver and Julianne Boyd. With Roo Brown, Laura Dean, Cleo King, KT Sullivan, Nancy Ticotin. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $25, $30. **Second Stage Theatre,** 2162 Broadway, at 76th Street (239-6200).

ALI—Graydon Royce and Geoffrey C. Ewing's new drama about the former heavyweight boxing champion. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/8; $22.50 to $25. **The Sheridan Square Theatre,** 99 Seventh Avenue South (924-7100).

LES ATRIDES—Théâtre du Soleil makes its New York debut in three four-play cycles of the Greek saga of the cursed house of Atreus, directed by Ariane Mnouchkine. Featuring *Iphigenia in Aulis, Agamemnon, The Libation Bearers,* and *The Eumenides*; in French with English headset translation ($5) available. Thursday, Friday, and Saturday at 8 p.m.; Saturday at 3:30 p.m.; Sunday at at 1:30 p.m. and 6 p.m.; through 10/11; $40. Brooklyn Academy of Music at **Park Slope Armory,** 15th Street and Eighth Avenue, Brooklyn (307-4100).

BALANCING ACT—Dan Goggin's new musical about balancing a career in show business with life. Directed by Goggin and Tony Parise. With Teri Gibson, Robin Taylor, Susan Jacks. Sunday at 7 p.m.; $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (Bill Doyle) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (Tom Hewitt) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday shows); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $35. Opened: 10/10/91. **Lamb's,** 130 West 44th Street (997-1780). ●

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition,* with numbers from each version, plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Susanne Blakeslee, Dorothy Kiara, Michael McGrath, and Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about *sex, sin, sacrifice, and self-deception, set in a pre-Castro* Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Sally Deering, and Mary Ann Maratos. Opened: 9/12/91. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 1/2. **DUO Theater,** 62 East 4th Street (598-4320). ●

BROTHER TRUCKERS—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Kalom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 10/11; $25. **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

BUBBE MEISES, BUBBE STORIES—A musical written and performed by Ellen Gould, who recalls stories of her immigrant grandmothers to understand her own life. Directed by Gloria Muzio; lyrics by Gould and Holly Gewandter; musical direction by Bob Goldstone. Previews begin 10/13 prior to a 10/29 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Cherry Lane Theatre,** 38 Commerce Street, off Seventh Avenue South (989-2020).

C. COLOMBO INC., EXPORT/IMPORT, GENOA—Leo Bassi's comedy about an Italian-American businessman obsessed with building a monument to his hero, Christopher Columbus; directed by Christopher Grabowski. Previews begin 10/13 prior to a 10/26 opening. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; through 11/8; $22, $25. **New York Theatre Workshop,** 79 East 4th Street, between Second and Third Avenues (302-6989).

CUT THE RIBBONS—A new musical that takes a comical look at the relationship between mothers and daughters. Directed by Sue Lawless; choreographed by Sam Viverito. With Georgia Engel, who played Georgette Baxter on *The Mary Tyler Moore Show;* Barbara Feldon, *Get Smart*'s Agent 99; and Donna McKechnie, the Tony-award-winning Cassie from *A Chorus Line.* Lyrics by Mae Richard, music by Cheryl Hardwick and Mildred Kayden. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; $35. **Westside Theatre,** 407 West 43rd Street (307-4100).

THE DESTINY OF ME—In Larry Kramer's companion piece to *The Normal Heart,* Ned Weeks, founder of the AIDS-activist movement, comes to terms with the disease and his own mortality; directed by Marshall W. Mason. Featured in the cast are Peter Frechette, Jonathan Hadary, Oni Faida Lampley, Piper Laurie, Bruce McCarty, John Cameron Mitchell, and David Spielberg. Previews now prior to a 10/20 opening. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $35; through 11/15. **The Lucille Lortel Theatre,** 121 Christopher Street (239-6200).

DISTANT FIRES—Set in Ocean City, Maryland, where violent racial rioting has been occurring, Kevin Heelan's play focuses on the competition for a promotion between black and white construction workers. Directed by Clark Gregg. Tuesday–Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m. $30, $35. **Circle in the Square Downtown Theatre,** 159 Bleecker Street (254-6330).

DOLORES and **WOMEN AND WALLACE**—The Gilgamesh Theatre Group presents two one-acts: Edward Allan Baker's dark comedy about two sisters who come together through a crisis, directed by Kevin Barry; and Jonathan Marc Sherman's comedy/drama about a young man's coming-of-age and the women who help him, directed by Bob Verini. Thursday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; Monday and Wednesday at 7 p.m.; through 10/11; $10. **Samuel Beckett Theatre,** 410 West 42nd Street (594-2826).

THE EMPEROR JONES—The Wooster Group presents a work-in-progress performance of Eugene O'Neill's play about a Pullman porter who becomes king of a Caribbean island; directed by Elizabeth LeCompte. With Willem Dafoe, Peyton Smith, and Kate Valk. 10/9 through 10/17; nightly at 8 p.m. (except 10/14); $20. **The Performing Garage,** 33 Wooster Street, between Broome and Grand Streets (966-3651).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●●

GOODNIGHT, DESDEMONA (Good Morning Juliet)—A comedy in which a dreamy assistant professor of drama tries to prove that Shakespeare's *Othello* and *Romeo and Juliet* were intended to be comedies; by Ann-Marie MacDonald; directed by David Esbjornson. Previews begin 10/13 prior to a 10/21 opening. Tuesday through Sunday at 8 p.m.; Sunday at 3 p.m.; no performances 10/15 or 10/22; added performance 10/19 at 8 p.m.; $22 to $27. **Classic Stage Company,** 136 East 13th Street (677-4210).

THE HOLY TERROR—A comedy/drama about the rise and fall of a sexually driven English publisher, written and directed by Simon Gray. Featured in the cast are Daniel Gerroll, Noel Derecki, Anthony Fusco, and Michael McGuire. Previews now prior to a 10/8 opening. Tuesday through Saturday at 8 p.m.; Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; previews $28; $35 thereafter. **Promenade Theatre,** 2162 Broadway, at 76th Street (239-6200).

HOW TO GO OUT ON A DATE IN QUEENS and **GANGSTER APPAREL**—Two one-act comedies in Italian by Richard Vetere. The former deals with a young widower on his first date; in the latter, two gangsters argue about killing with style. Friday and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 10/18; $20. **Duality Playhouse,** 119 West 23rd Street, #305 (929-6392).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—A revival of the music of Jacques Brel, whose songs dealt with love, hate, war, peace, youth, and age; directed by Elly Stone. Previews now prior to a 10/18 opening. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 7 p.m.; $37.50. **The Village Gate,** 160 Bleecker Street (475-5120).

JEAN COCTEAU REPERTORY—Featuring three plays in repertory: *An Old Actress in the Role of Dostoevsky's Wife,* Russian playwright Edvard Radzinsky's drama, directed by Eve Adamson and translated by Alma M. Law; through 11/13. *Under Milk Wood,* a version of Dylan Thomas's "play for voices" depicting a spring day in a Welsh seaside town, in which eight actors play 71 roles; directed by Robert Hupp; through

11/20. *The Caretaker,* Harold Pinter's drama about a tramp who finds lodging with two brothers; directed by Eve Adamson; through 12/10. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

LOOK WHAT THE CAT DRAGGED IN—A comedy written and directed by Cheryl Lane-Lewis about a bride whose wedding day goes awry. With Kathi Bentley, Lincoln Brown, Kevin Michael Kennedy, Karen Liesel, Marion S. Marcovitz, Estelle Mays, Jacquetta McMurray, Zelda Patterson, Gregory Vaughn Ward. Thursday, Friday, and Saturday at 8 p.m.; Saturday at 3; through 12/19; $20. **Theatre at the Good Shepard,** 152 West 66th Street (307-4100).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

MAD FOREST—Caryl Churchill's drama about two families in Romania before, during, and after the 1989 overthrow of dictator Nicolae Ceauşescu. Directed by Mark Wing-Davey. With Rob Campbell, Randy Danson, Garret Dillahunt, Lanny Flaherty, Calista Flockhart, Mary Mara, Christopher McCann, Tim Nelson, Mary Schultz, Rocco Sisto, and Jake Weber. Tuesday through Saturday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; through 11/22; $35. Manhattan Theatre Club Stage I at **City Center,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

THE MADAME MacADAM TRAVELLING THEATER—The Irish Repertory Theatre Company presents a comedy about the antics of a vagabond English theatrical troupe that runs out of petrol in a small Irish town, by Thomas Kilroy; directed by Charlotte Moore. With Denise DeMaurier, Ellen Adamson, W.B. Brydon, Fiona McCormac, Michael O'Sullivan, Rosemary Fine, Michael Judd, Brian O'Byrne, Denis O'Neill, and Ciaran O'Reilly. Previews begin 10/9 prior to a 10/18 opening. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; $30, $32.50. **Actors' Playhouse,** 100 Seventh Avenue South, at Grove Street (691-6226).

A MOON FOR THE MISBEGOTTEN—Eugene O'Neill's final play contains an autobiographical tone that carries the story of his older brother, Jamie, to its tragic conclusion. Directed by Allan Carlsen. Featured in the cast are Joanne Camp, Paul O'Brien, Frank Lowe, Arnie Burton, and Hank Wagner. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; through 10/24; $12 to $16. **The Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; $25. **The Courtyard,** 39 Grove Street (564-8038).

THE NEWS IN REVUE—Nancy Holson's musical-comedy revue parodies the faces, places, and issues in the news. Directed by Terry Long; with a cast of five. Tuesday through Friday at 8 p.m.; Saturday at 8 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m. $22.50, $25, plus an $8 minimum for food and drinks. **Del's Down Under,** Delsomma's Restaurant, 266 West 47th Street (869-6453).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Tuesday–Friday at 8:30; Saturday at 7 and 10 p.m.; Sunday at 7 p.m.; $28. **Perry Street Theatre,** 31 Perry Street (691-2509).

NO CURE FOR CANCER—Denis Leary's one-man comedy about death, disease, and a love of cigarettes. Wednesday and Thursday only at 8:30 p.m.; $20. **The Continental Club,** 17 Irving Place, at 15th Street (307-7171).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

OLEANNA—David Mamet wrote and directed this drama about a university professor and a young female student. With Rebecca Pidgeon and William M. Macy. Previews begin 10/13 prior to a 10/25 opening. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; previews $27.50; $27.50 to $35 thereafter. **Orpheum Theatre,** 126 Second Avenue, between 7th and 8th Streets (307-4100).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. **Theater Four,** 424 West 55th Street (695-3401). ●●

A RAG ON A STICK AND A STAR—A musical by Eric Blau and Elliot Weiss about the life and times of Theodor Herzl, spiritual founder of the state of Israel. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 10/18; $20. **TheatreRow Theatre,** 420 West 42nd Street (243-1848).

REMEMBRANCE—A melancholy love story involving a Catholic and a Protestant in contemporary Belfast. Written by Graham Reid; directed by Terence Lamude. With Milo O'Shea, Frances Sternhagen, Mia Dillon, John Finn, Terry Donnelly, and Caroleen Feeney. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; $35. **John Houseman Theatre,** 450 West 42nd Street (564-8038) or (967-9077).

REPERTORIO ESPANOL—October performances: Gabriel García Márquez's *Innocent Eréndira and Her Heartless Grandmother,* 10/13 through 10/30; and Adolfo Marsillach's *I'm Getting Off at the Next Stop—And You?,* through 10/24. English synopsis provided; $20. These Spanish-language performances are varied during the month. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THE ROADS TO HOME—Three women struggle to keep their dignity and spirit alive in the face of adversity in 1920s Texas. Written and directed by Horton Foote. With Jean Stapleton, Hallie Foote, Devon Abner, William Alderson, Frank Girardeau, Dan Mason, Michael Hadge, Emmet O'Sullivan-Moore, and Rochelle Oliver. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/1; $30. **The Lamb's Little Theatre,** 130 West 44th Street (997-1780).

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. **The Village Theatre Company,** 133 West 22nd Street (564-8038).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Sylvia Miles, Denise Lor, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

THE SEAGULL—Anton Chekhov's comedy, in a production set in 1940s Hollywood, is adapted and directed by A.M. Raychel. Featured in the cast are Maggie Scott, John Henry, Richard Ross, and Tatyana Yassukovich. Wednesday through Saturday at 8:30 p.m.; through 10/17 (no performance 10/16); $15. **TheatreStudio Inc.,** 750 Eighth Avenue, at 46th Street (719-0500).

SIRENS—A musical about four American girls who become a superstar rock group in Tokyo. With book and direction by Richard Haase; music and lyrics by Haase, Bill Pitzonka, Davina Haase. Saturday and Sunday at 3 p.m.; $17.50. **Lonestar Roadhouse Theatre,** Broadway and 52nd Street (718-237-1055).

THE SISTERS ROSENSWEIG—Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni,

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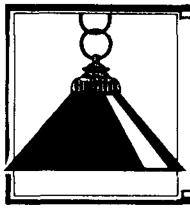

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an international travel writer, in London. By Wendy Wasserstein; directed by Daniel Sullivan. With Jane Alexander, Madeline Kahn, Frances McDormand, Julie Dretzin, Patrick Fitzgerald, John Vickery, Robert Klein, and Rex Robbins. Previews now prior to a 10/22 opening. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 1/3; $37.50. At Lincoln Center's **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200).

SIX WIVES—A chamber musical about Henry VIII and the six women he married: Anne Boleyn, Anne of Cleves, Katherine Howard, Katherine of Aragon, Jane Seymour, and Katherine Parr. The cast of five (yes, five) is directed and choreographed by Maggie L. Harrer; music by Edward Thomas; book and lyrics by Joe Masteroff. With Steve Barton, Tovah Feldshuh, Kim Crosby, Rex D. Hayes, Bob Stillman. Varied schedule, through 10/25; $20. **York Theatre,** 2 East 90th Street (534-5366).

SPIC-O-RAMA—*Mambo Mouth's* John Leguizamo creates a new one-man comedy about a six-member dysfunctional Latino family; directed by Peter Askin. Preview performances, which begin 10/9 prior to a 10/27 opening are: Monday, Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; also 10/11 at 7 p.m.; previews $20; $27.50 thereafter. **Westside Theatre,** 407 West 43rd Street (307-4100).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and by his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30 p.m.; Wednesday at 2:30 p.m.; Saturday at 2:30 p.m. and 7 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

YOU COULD BE HOME NOW—A one-woman show, written and performed by Ann Magnuson, who suggests that home and the American Dream are not all that they used to be; directed by David Schweizer. Previews now prior to a 10/11 opening. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 8 p.m.; through 11/1; $25. A New York Shakespeare Festival production at the **Joseph Papp Public Theater,** 425 Lafayette Street (598-7150).

YOUNG PLAYWRIGHTS FESTIVAL—Founded by Stephen Sondheim, Young Playwrights Inc. presents its eleventh annual festival, with plays written by those 18 years old or younger. Aurorae Khoo's *The P.C. Laundromat,* directed by Richard Caliban; Robert Levy's *Mrs. Neuberger's Dead,* directed by Michael Mayer; Terrance Jenkins's *Taking Control,* directed by Clinton Turner Davis; and Joanna Norland's *Mothers Have Nine Lives,* directed by Gloria Muzio. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 2 p.m. (except 10/11) and 7 p.m.; through 10/11; $22. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

OFF OFF BROADWAY

AMERICAN GLOBE THEATRE—Fall Fest readings: Terri Wagener's *Ladies in Waiting,* about the effects of World War I secrets on the home front; Michael Slade's *Best American,* about an abortion-clinic bombing; and Michael David Sutton's *Blind Spot,* about couch potatoes. Thursday, Friday, and Saturday (respectively) at 7:30 p.m.; through 10/10; donation suggested; reserve. 145 West 46th Street, 3rd Floor (869-9809).

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. By Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. **The Village Gate,** 160 Bleecker Street (982-9292).

BLUE HEAVEN—The violence of the death of a woman artist is paired with the public violence of the Desert Storm victory in the Persian Gulf. With an urban jazz mix by saxophonist Gretchen Langheld. Table seating, food and drink available. With George Bartenieff, Sheila Dabney, Nicki Paraso, Lee Nagrin, Rosalie Triana, Beverly Wideman, Christen Clifford, Joseph Kellough, and eleven-year-old Lailah Bragin. Thursday through Sunday at 8 p.m.; through 10/11. **Theater for the New City,** 155 First Avenue, between 9th and 10th Streets (254-1109).

COLUMBUS AND THE CORPORATE RAIDERS—Rob Inglis wrote and stars in this one-man play, set in Expo '92 Seville, using slapstick, masks, and puppets to trace Columbus's life and legacy to modern times. Wednesday through Sunday (except 10/15) at 8 p.m.; through 10/18; $15. **Theatre at St. Peter's Church,** 619 Lexington Avenue, at 53rd Street at Citicorp Center (840-1234).

CRIMINALS IN LOVE—A romantic comedy by George F. Walker about two teenagers fighting poverty and social injustice; directed by Lee Milinazzo. Thursday through Sunday at 8 p.m.; through 10/18; $10. **The Tribeca Lab,** 79 Leonard Street, between Broadway and Church Streets (966-9371).

DANGEROUS DUETS—Soprano Jeff Loeffelholz and Tenor Michael Tidd sing show tunes with a twist in this musical-comedy revue. Fridays at 10 p.m.; through 11/27; $10, plus a two-drink minimum. Upstairs at Rose's Turn, 55 Grove Street (366-5438).

DEMOCRACY AND ESTHER—A Romulus Linney drama based on two novels by Henry Adams, mixing tales of love and ambition with scandals from the 1875 Grant administration; directed by Elisabeth Corley. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 10/26; $12. **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

THE DEPRESSION SHOW—A comedy featuring four depressed people and a renowned psychotherapist who must endure two sleazy television talk-show personalities. Written by Thomas Keith and Jane Young; music by Marc Steinberg; direction by George Hewit. Wednesday through Saturday at 8 p.m.; through 10/10; $10. **One Dream Theatre,** 232 West Broadway (279-4200).

DIVORCED, EVANGELICAL, AND VEGETARIAN—Laughter between liquor, worship, and vegetables helps three women survive New York in Gustavo Ott's comedy; in Spanish, directed by Luis Caballero. Saturday at 8 p.m.; Sunday at 4 p.m.; through 11/1; $8. Latin American Theatre Ensemble at **El Porton del Barrio,** 172 East 104th Street, between Lexington and Third Avenues (246-7478).

THE DOLPHIN POSITION—A comedy about a womanizing, money-worshiping, workaholic advertising mogul, and the family whose names he can't remember; by Percy Granger; directed by Casey Childs. With Larry Pine, Richmond Hoxie, Anna Holbrook, Ilene Kristen. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/1; $12. **Primary Stages,** 354 West 45th Street (333-7471).

EDWARD THE SECOND—The Independent Theatre Company presents Christopher Marlowe's tragedy of the rise and fall of the king whose homosexual affair outraged the court. Director David LeBarron casts several women as key historical male figures. Wednesday through Saturday at 8 p.m.; through 10/10; $10. **House of Candles Theatre,** 99 Stanton Street, between First Avenue and Avenue A (353-3088).

FORTINBRAS—A comedy that picks up where Shakespeare's *Hamlet* left off, bringing the ghosts of Ophelia, Claudius, and Gertrude to Elsinore Castle; written by Lee Blessing; directed by Jeanne Blake. With Keith Reddin, Albert Macklin, Samantha Mathis, Don Reilly, William Metzo, Celia Howard. 10/9 through 11/1. Monday, Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; no performances 10/11 or 10/12; $10. **Kampo Cultural Center,** 31 Bond Street, near Astor Place (279-4200).

FORTY DEUCE—Alan Bowne's drama about the characters of 42nd Street: boy hustlers, pimps, and johns; directed by Tom O'Horgan. With Vincent Castellanos, Russell Coyne, Peter Craig, Chris Gordon, Sam Koppelman, Bobby Miller, Thom Valette. Thursday, Friday, and Saturday at 8 p.m. and 11 p.m.; through 10/25; $10. **Theatre for the New City,** 155 First Avenue, between 9th and 10th Streets (254-1109).

THE GUITAR BOY—A cowgirl Western by Lynn Hayes with barroom brawls, bawdy dancing girls, and shoot-outs. Thursday, Friday, and Saturday at 8 p.m.; through 10/24; $8. **Wow Cafe,** 59 East 4th Street (460-8067).

HANDY DANDY—A drama by William Gibson about a nun and the judge who sentences her for protesting against nuclear weapons; directed by Rorri Feinstein. With Meg Myles and Michael Landrum. Thursday through Saturday at 8 p.m.; through 10/10; $10. **Washington Square United Methodist Church,** 135 West 4th Street (580-0199).

LAS LEANDRAS—A Spanish musical *(Zarzuela)* in which a girl who leaves school to join a music-hall company tries to dupe her wealthy uncle. English synopsis available. Saturday at 8 p.m.; Sunday at 4 p.m.; through 10/25; $13. **Thalia Spanish Theatre,** 41-17 Greenpoint Avenue, Sunnyside, Queens (718-729-3880).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. With Sonia Pilcer's *I-Land,* monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ●●

MADISON AVENUE THEATRE—Featuring *The Legacy: Two Unique Views of the Holocaust,* 10/5 and 10/12 at 8 p.m.; and Christopher Durang's comedy *The Marriage of Bette and Boo.* Wednesday through Sunday at 8 p.m.; through 10/18; $10. 162 Madison Avenue, 3rd floor, between 32nd and 33rd Streets (447-1363).

PERSPECTIVES ON ALTERNATIVE LIFESTYLES—A festival of one-act plays that focus mostly on gay and lesbian themes. Thursday through Sunday at 7 p.m. and 9 p.m.; through 10/10; $10. Call for details. Nat Horne Theatre, 440 West 42nd Street (769-7973).

THE RAIN ALWAYS FALLS—A romantic tragedy by Gary Lasdun about the trials of a young man who becomes a woman; directed by Rich Crooks. With Darcy Brown, Bill Keenan, John David Roberto, Matt Tomasino. Thursday through Sunday at 8 p.m.; through 10/25; $7. **Theatre for the New City,** 155 First Avenue, between 9th and 10th Streets (254-1109).

SAVE ME THE WALTZ—A new musical by Enrico Garzilli about the lives and loves of F. Scott Fitzgerald, Zelda, and Ernest Hemingway; directed by Robert Kreis. Featured in a cast of 15 are David Csizmadia, Richard DeFonzo, Nancy Flom, Bill Laney, and Michelle Towey. Friday, Saturday, and Sunday at 7 p.m.; $10 to $12.50. **Thirteenth Street Theater,** 50 West 13th Street (675-6677).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ●●

THE UNSEEN HAND—A one-act sci-fi Western by Sam Shepard about a retired gunslinger and an extraterrestrial guerrilla fighter in a faraway galaxy. Wednesday at 10 p.m.; through 10/28; also 10/17 at 3 p.m.; $8. A Bootleg Theater production at **Nada,** 167 Ludlow Street, south of Houston Street (420-1466).

THE VOICE OF THE PRAIRIE—John Olive's tale of love lost and found in early-1900s America. Directed by Brenda Lynn Bynum. Thursday through Saturday at 8 p.m.; Sunday at 5 p.m.; through 10/11; $12. **The Play Ground Theatre,** 230 East 9th Street (673-3706).

WINGS THEATRE COMPANY—*Dos Lesbos,* a lesbian comedy by Terry Baum; directed by Andra Gordon. Tuesday through Friday at 8 p.m.; through 10/30; $15. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

WITHOUT WARNING—A family in a desolate lighthouse on the eastern coast of Ireland disagrees about the issues of unification and the IRA; by Joseph P. McDonald; directed by Leo Boylan. With James Cunningham, David Erbach, Paul Finnegan, Jim Flanagan, Jacqueline Kealy, Grainne Murphy. Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/11; $10. **The Impact Theatre Company,** 612 Eighth Avenue, between 39th and 40th Streets (391-0418).

THE ZOO STORY and **THE AMERICAN CENTURY**—Two one-acters: Edward Albee's classic comedy about a man who engages a stranger on a Central Park bench in conversation, and Murphy Guyer's romantic comedy about a World War II soldier's return to his bride. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/18; $8. **The Acting Studio,** 29 East 19th Street (228-2700).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART

EXHIBITIONS

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GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

MAX BECKMANN—His self-portraits, created from the age of fourteen until his death at sixty-six in 1950, including paintings, drawings, and prints; through 10/31. Gagosian, 980 Madison Ave. (744-2313).

PATRICK CAULEY—Recent abstract paintings; through 10/10. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

THIERRY DESPONT—Large-scale drawings inspired by Arthur Rimbaud's poem, "Le Bateau Ivre"; 10/7–9. French Embassy, 972 Fifth Ave. (439-1400).

STEPHEN DESTAEBLER—Recent figurative bronze sculptures; through 11/21. CDS, 76 E. 79th St. (772-9555).

STEVEN HARVEY—Paintings of erotic subject matter that combine figurative and abstract elements; through 10/31. Schlesinger, 24 E. 73rd St. (734-3600).

JOHN HOYLAND—Vividly-colored abstract paintings from 1989 to 1991; through 11/8. Graham Modern, 1014 Madison Ave. (535-5767).

WIFREDO LAM—A retrospective of drawings, prints, and books by this Cuban artist (1902–82) whose works combine Synthetic Cubism with symbols of his native Afro-Cuban culture; through 12/20. Americas Society, 680 Park Ave. (249-8950).

EUGENE LEROY—Heavily-layered paintings from which images of traditional subject matter—nudes, portraits, and still life—seem to emerge; through 11/7. Werner, 21 E. 67th St. (988-1623). See "Solos," "SoHo and TriBeCa."

IRVING PETLIN—Recent pastels and drawings that are a reconstruction of the pre-WW2 streets of Warsaw as inspired by his childhood memories of that city and the writings of Bruno Schulz; through 10/20. Kent, 47 E. 63rd St. (980-9696).

HENRI MATISSE—Books illustrated by Matisse, including Mallarmé's *Poesies* (1932), Joyce's *Ulysses* (1935), and *Poemes de Charles D'Orleans* (1950); through 10/31. La Boetie, 9 E. 82nd St. (535-4865).

FAIRFIELD PORTER—Paintings and watercolors from 1948 to 1975, executed in Southampton, L.I. and Great Spruce Head, Maine; through 10/31. Hirschl & Adler, 21 E. 70th St. (535-8810).

TOMMY SIMPSON—Recent furniture; through 10/31. Kaplan, 969 Madison Ave. (535-2407).

DONALD SULTAN—Drawings and watercolors from 1987–92; through 10/8. Knoedler, 19 E. 70th St. (794-0550).

PAUL TUTTLE—Recent furniture works; through 10/17. Ralph, 43 E. 78th St. (288-5222).

57th Street Area

KATHERINE BOWLING—New paintings based on the artist's photographs of the landscape surrounding her house in upstate New York; through 11/7. Blum Helman, 20 WE. 57th St. (245-2888).

RICHARD CROZIER—Recent landscape paintings; through 10/28. Tatistcheff, 50 W. 57th St. (664-0907).

STUART DIAMOND—Recent paintings; through 10/10. McKee, 745 Fifth Ave. (688-5951).

SAM FRANCIS—Recent monotypes that reflect his continuing interest in the uses of the controlled accident; through 10/10. Emmerich, 41 E. 57th St. (752-0124).

JUDITH GODWIN—Abstract paintings from 1953–92; through 10/17. Del Re, 41 E. 57th St. (688-1843).

MORRIS GRAVES—Paintings and drawings from 1932 to 1992 by this Northwest Visionary artist whose images of birds, flowers, and other living creatures are universal symbols envisioned through meditation; through 10/24. Schmidt-Bingham, 41 W. 57th St. (888-1122).

TSUGIO HATTORI—Lyrical abstract paintings; through 10/31. Reece, 24 W. 57th St. (333-5830).

PAUL HUNTER—Recent landscape paintings; 10/8–31. De Nagy, 41 W. 57th St. (421-3780).

ELLSWORTH KELLY—A suite of twenty-seven color lithographs created by the artist in Paris in 1964–65; through 10/31. Sheehan, 41 E. 57th St. (888-4220).

KATHE KOLLWITZ—Rare working drawings and proof states of prints, including loans from the United States and Europe; through 11/7. St. Etienne, 24 W. 57th St. (245-6734).

JANE LAUDI—Recent sculpture; through 11/7. Lelong, 20 W. 57th St. (315-0470).

ALFRED LESLIE—New aquatints and etchings; through 10/24. Pace Prints, 32 E. 57th St. (421-3237).

JOEL CORCOS LEVY—Intimate landscape paintings executed at sites along the Hudson River and the New Jersey shore, and in Rockland County and Maine; through 10/17. Babcock, 724 Fifth Ave. (535-9355).

PHILIP MABERRY—Colorful ceramic wall compositions with classical motifs and urns on fluted columns; through 10/10. Clark, 24 W. 57th St. (246-2205).

KATHERINE MANISCO—Recent botanical watercolors and drawings; 10/13–11/18. The Horticultural Society of New York, 128 W. 58th St. (757-0915).

HERMAN MARIL—Still-life compositions and landscapes from 1929 to 1986, in oil on canvas; through 10/10. Dintenfass, 50 W. 57th St. (581-2268).

LINDA MATALON—Sculptures of dangling, bandaged forms made with gauze, wax, glue, tar, and tubing, plus related drawings; through 10/31. Yoshii, 20 W. 57th St. (265-8876).

HENRY MOORE—Sculpture, drawings, and prints from 1931 through 1986; through 10/24. Heidenberg, 50 W. 57th St. (586-3808).

JIM MORPHESIS—Recent paintings that combine the artist's interest in Hellenic mythology with the techniques and symbols of religious iconography; throuugh 10/10. Littlejohn-Sternau, 41 E. 57th St. (980-2323).

MARIA NORDMAN/ISA GENZKEN—Works that are in the process of transformation and related to conditions of the sun; through 10/10/New works; through 10/17. Goodman, 24 W. 57th St. (977-7160).

CLAES OLDENBURG—New sculptures, including harps, saxophones, a clarinet, perfume bottles, neckties, and a leaf boat; through 10/17. Pace, 32 E. 57th St. (421-3292).

CAROLYN PLOCHMAN—Paintings and watercolors of dream-like landscapes and portraits; 10/8–31. Kennedy, 40 W. 57th St. (541-9600).

WALLACE PUTNAM—Paintings from 1950 to 1978 that are characterized by the artist's calligraphic line, wit, and unexpected use of color; through 10/17. Ross, 50 W. 57th St. (307-0400).

MILTON RESNICK—Recent paintings that incorporate narrative and figurative elements and are based on Biblical and mythological subjects; through 10/17. Miller, 41 E. 57th St. (980-5454).

EDWARD SCHMIDT—Drawings of recumbent female figures in charcoal, chalk, and graphite on paper; through 10/10. Stiebel, 32 E. 57th St. (935-5736).

MICHAEL L. SCOTT—Paintings of forests inspired by the artist's travels in the American and Canadian Northwest; through 10/31. French, 24 W. 57th St. (247-2457).

FRANCESCA SUTIL/PATON MILLER—Minimal paintings Mixed-media works on paper that depict people at work and play. Through 10/17. Haime, 41 E. 57th St. (888-3550).

MICHAEL TETHEROW—Works on paper from the past seven years; through 10/17. McCoy, 41 E. 57th St. (319-1996).

GEORGE WEXLER—Recent paintings that depict Hudson River Valley vistas and mountainous Southern California landscapes; through 10/24. Fischbach, 24 W. 57th St. (759-2345).

SoHo and TriBeCa

KIM ABELES—Porcelain dinner plates, each one centered with a portrait of a 20th-century American president and ringed with a gold-lettered quote by that president concerning the relationship between business and the environment; through 10/10. Miller, 138 Spring St. (226-1220).

GRAHAM ASHTON—Recent paintings and watercolors; through 10/10. Humphrey, 594 Broadway (226-5360).

JOHN BALDESSARI—Recent photographic assemblages; through 10/10. Sonnabend, 420 W. Broadway (966-6160).

RICHARD BALLARD—New paintings that combine abstract passages with imagery drawn from the artist's visits to the Loire Valley, including hay bales, solitary trees, and furrowed fields; through 10/24. Rosenberg, 115 Wooster St. (431-4838).

JENNIFER BARTLETT—Recent paintings from her "Air: 24 Hours" series, each one representing an hour of a day; through 10/31. Cooper, 155 Wooster St. (674-0766).

PETER H. BEGLEY—Recent abstract paintings; through 11/28. Clasen, 470 Broome St. (334-0277).

WILLIE BIRCH/MICHAEL NYE—An installation of painted papier mache figures with literary and musical references and found objects that depicts the pathos of of daily life in urban America/Recent photographs taken in Mexico and Iraq; 10/9–11/7. Roger, 136 Prince St. (966-4017).

ELENA BORSTEIN—Paintings and pastels of solitary architectural structures in Greece; through 10/12. Nahan, 381 W. Broadway (966-9316).

DAVID BOWES—New landscape paintings that draw on French and Italian decorative painting traditions; through 10/31. Sperone Westwater, 142 Greene St. (431-3685).

ROBERT BRADY/BRUNO LAVERDIERE—Ceramic sculpture from the 1980s and recent figurative works in wood/Charcoal drawings from his "La Napoule" series. Through 10/17. Franklin Parrasch, 588 Broadway (925-7090).

FARRELL BRICKHOUSE—Recent paintings that refer to landscape; through 10/14. Auchincloss, 558 Broadway (966-7753).

WALKER BUCKNER—New paintings; through 10/17. Davidson, 415 W. Broadway (925-5300).

JOHN CAGE—Watercolors from his "River Rocks" and "Smoke" series; through 10/10. Roeder, 545 Broadway (925-6098).

FRANCESCO CLEMENTE—Recent watercolors, gouaches, and other works on paper; through 10/31. Gagosian, 136 Wooster St. (228-2828).

JAVIER DE LA GARZA—New paintings by this Mexican artist that utilize Toltec and Olmec imagery; through

10/14. Cavin-Morris, 560 Broadway (226-3768).

NORRIS EMBRY—Expressionistic paintings and works on paper by this American artist who studied with Kokoschka in Europe and died in 1950; through 10/17. Snyder, 588 Broadway (941-6860).

CARLO FERRARIS—Recent sculptures that resemble gigantic paper cut-outs and folded paper airplanes, made with sheets of copper and bronze; through 10/31. Ala, 560 Broadway (941-1990).

SPENCER FINCH—Two site-specific projects, including studies of Dealy Plaza in Dallas created with a Renaissance perspectival device, and photographic studies of light changes in Sigmund Freud's bedroom in Vienna; through 10/24. Liguori, 93 Grand St. (334-0190).

FRANK GILLETTE—A multi-channel video installation; through 10/27. B4A, 510 Broadway (925-9735).

LAWRENCE GIPE—An installation of new paintings titled "The Century of Progress Museum"; 10/10–11/21. Blum Helman Warehouse, 80 Greene St. (226-8770).

GLENN GOLDBERG—Recent works on cardboard and construction paper incorporating painting and elements of collage; through 10/10. Beitzel, 102 Prince St. (219-2863).

LEW GRAHAM—Paintings, drawings, and constructions of trees and branches; through 10/31. Weiss, 68 Laight St. (925-7313).

STEVE GREENE—Recent paintings and sculpture that incorporate symbols of militarism and terrorism; through 10/17. Yi, 249 Centre St. (334-5189).

WOODY GWYN—Recent paintings and monotypes; through 10/28. Perlow, 560 Broadway (941-1220).

DUANE HANSON—New lifesize realist bronze figures, including a photographer, a college student, a housepainter, a security guard, and a cowboy; 10/8–11/2. Helander, 415 W. Broadway (966-9797).

NICHOLAS HOWEY—New abstract paintings and works on paper; through 10/17. Lee, 588 Broadway (966-2676).

PETER HRISTOFF—Recent collages; 10/8–11/7. Penine Hart, 152 Wooster St. (982-0194).

MARK INNERST—Recent paintings; 10/8–31. Marcus, 578 Broadway (226-3200).

ROBERT IRWIN—A site-specific installation that consists of three double-sided scrim walls positioned from the front to the back of the gallery and lit from above with colored fluorescent lights, enabling the viewer to experience light as a flat plane and as a volume; through 10/24. Pace, 142 Greene St. (431-9224).

KIM JONES/CHRISTINE LIDRBACH—New works by both; 10/8–30. A/C Project Room, 580 Broadway (226-7271).

ILYA KABAKOV—An installation that is a recreation of two galleries of old master paintings, with an unexpected source of music; through 10/17. Feldman, 31 Mercer St. (226-3232).

BYRON KIM/SCOTT BURTON—Recent paintings, including small, monochromatic encaustic paintings that protrude from the canvas like bellies and a series of grid paintings executed in liquid make-up that are "portraits" of particular skin types/Sculpture and furniture executed in concrete. Through 10/17. Protetch, 560 Broadway (966-5454).

SILVIA KOLBOWSKI—An installation titled "Once more, with feeling"; through 10/10. Postmasters, 80 Greene St. (941-5711).

VIVIENNE KOORLAND—Recent paintings and drawings; through 10/10. Gering, 476 Broome St. (226-8195).

BROOKE LARSON—New work; through 10/31. Engelhorn, 470 Broome St. (966-6882).

MARILYN LERNER—Gouaches executed in Jaipur, India, where the artist spent four months as a Fulbright Fellow studying traditional gouache painting; through 10/10. Morrison, 59 Thompson St. (274-9059).

EUGENE LEROY—Recent paintings of traditional subject matter characterized by a heavy accumulation of pigment; through 10/10. Thorp, 103 Prince St. (431-6880). See "Solos," "Madison Avenue and Vicinity."

LIZ-N-VAL—Recent sculpture from their "Space-Time Capsules" series, including mixed-media shopping bags; through 10/31. 1st Art-Genes Museum, 7 Mercer St. (966-7744), Sat. and Sun. 3–7.

RITA MCBRIDE—Wall sculptures made with glass, plaster, bronze, and Plexiglas that address the parasitic relationship between sculpture and the space it occupies; through 11/7. Klein, 594 Broadway (431-1980).

DONALD MCLAUGHLIN—Recent abstract paintings; 10/8–31. M-13, 72 Greene St. (925-3007).

HENRI MICHAUX—Paintings and drawings from the last ten years of his life (1974–84); through 10/17. Nolan, 560 Broadway (925-6190).

REYNARD MILICI—Realist paintings; 10/10–31. Meisel, 141 Prince St. (677-1340).

DAVID NASH—Drawings, objects, and photographs that document the existing condition of site-specific sculptures of trees planted by the artist over the last 15 years and project forward to envision each work in its mature sculptural form; through 10/10. Louver, 130 Prince St. (925-9205).

TOM OTTERNESS—Recent sculptures in which feet, hearts, hands and other parts of the human body are removed from their context, simplified, and made monumental; through 10/10. Alexander, 59 Wooster St. (925-4338).

ADRIAN PIPER/FRANZ ERHARD WALTHER—Recent political works/A work titled "First Work Set, Stored," executed between 1963–69; through 10/17. Weber, 142 Greene St. (966-6115).

ALEXIS ROCKMAN—A monumentally-scaled painting on the theme of evolution, and related watercolors; through 11/28. Sperone Westwater, 121 Greene St. (460-5497).

BRUNO ROUSSELOT—Recent paintings in a series titled "Labyrinths"; through 10/10. Lennon, Weinberg, 580 Broadway (941-0012).

ED RUSCHA—Recent color lithographs in a series titled "Cameo Cuts, 1992"; through 10/21. Sylvester, 10 Leonard St. (941-0074).

JOHN SANDERS—Recent sculpture; 10/8–31. Harris, 524 Broadway (941-9895).

KENNY SCHARF—New paintings and sculpture; through 10/24. Shafrazi, 130 Prince St. (274-9300).

PATI SCOBEY—Prints, drawings, and books; through 10/17. Granary Books, 568 Broadway (226-5462).

JIM SHAW—New works; 10/10–11/7. Metro Pictures, 150 Greene St. (925-8335).

BILL SMART—Minimal abstract paintings in enamel and polyurethane on wood panels; through 10/17. Arena, 128 Wooster St. (226-1420).

JAUNE QUICK-TO-SEE SMITH—New paintings and works on paper that celebrate the values and achievements of indigenous people and de-emphasize Columbus's "discovery" of America; 10/10–11/4. Steinbaum, 132 Greene St. (431-4224).

JOAN SNYDER—Recent paintings that incorporate such varied media as straw, silk, iron ties, and wood; through 10/31. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

THOMAS TROSCH—Paintings that depict figures dressed in haute couture conversing in rooms filled with abstract paintings, with speech bubbles carrying texts culled from books meant to teach the average American businessman the essentials of the Japanese language; through 10/31. Fiction/nonfiction, 21 Mercer St. (941-8611).

RICHARD TUTTLE—Recent constructions made with commonplace materials, through 10/31, at Boone, 417 W. Broadway (431-1818); early drawings, through 10/30, at Markey, 55 Vandam St. (627-4446), Tue.–Fri. 10–2.

VLADIMIR URBAN—Recent sculpture; through 10/17. Donahue, 560 Broadway (226-1111).

MEYER VAISMAN—Recent sculpture based on the turkey; through 10/17. Castelli, 420 W. Broadway (431-5160).

MICHAEL VENEZIA—Recent paintings; through 10/10. Rubin Spangle, 395 W. Broadway (226-2161).

LINDSAY WALT—A group of drawings, sculpture, and an installation exploring the role of gender in daily and political life; through 10/10. Toll, 146 Greene St. (431-1788).

JEFFREY WASSERMAN—New abstract paintings; through 10/10. Briet, 558 Broadway (334-0433).

ROBERT WILLIAMS—Paintings with imagery drawn from comic books, rock-n-roll music, skateboarding, surfing, and hot-rod cars; through 11/21. Cutler, 379 W. Broadway (219-1577).

ADOLF WOLFLI—Drawings from 1908 to 1929, executed at the Waldau Psychiatric Asylum in Switzerland, where he was committed in 1895 and lived until his death in 1930; through 10/17. Kind, 136 Greene St. (925-1200).

XAWERY WOLSKI—Recent terracotta sculptures that explore the possibilities of the circle, the square, and the cross; through 10/28. Hoffman, 429 W. Broadway (966-6676).

Other

VANESSA BELL—Works on paper from the artist's estate, including a portrait of her companion and fellow-artist, Duncan Grant, her rug design for the Omega Workshops, and studies for her illustrations for the 1933 Hogarth Press edition of *Flush: A Biography* by Virginia Woolf; through 11/7. Davis & Langdale, 231 E. 60th St. (838-0333).

ANN CHERNOW—Small-scale paintings arranged in a grid that depict an imaginary forgotten movie star from the 1930s in different poses, moods, and attire; through 10/17. Lust, 61 Sullivan St. (941-9220).

ELIZABETH MURRAY—Prints from 1979–90; through 11/22. Baruch College, 135 E. 22nd St. (387-1006), Mon., Tue., Wed., Fri. 12–5, Thu. 12–7.

STEFANIE NAGORKA—Recent sculpture; through 10/31. Information, 411 E. 9th St. (505-8486).

HUGO SUTER AND ROLF WINNEWISSER—Collaborative paintings, prints, and installations by two Swiss artists; through 11/7. Swiss Institute New York, 35 W. 67th St. (496-1759).

MARK WEST—A site-specific installation of concrete formed by pouring it into flexible fabrics, and a series of "drawings" made by erasing; through 10/31. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Fifth Ave. at 64th St., in Central Park (360-8163). "Discoveries VIII," a juried show of works by artists 55 years of age and older; through 10/15.

FRIEDMAN—1117 Madison Ave. (794-8950). "Liberation of the Aesthetic: Russian Avant-Garde 1900 to 1930," with paintings, works on paper, and photographs by Altman, Chasnik, Lissitzky, Malevich, Popova, Rodchenko, others; through 11/7. Also on view at Houk Friedman, 1094 Madison Ave. (794-8889).

HIRSCHL & ADLER—21 E. 70th St. (535-8810). American Neo-classical paintings, sculpture, prints, furniture, glass, porcelain, and silver; through 10/31.

HUNTER COLLEGE—68th St. and Park Ave. (772-4991). "Remerica! America: 1492–1992," with works by Azaceta, Birch, Colo, Escobar, Katz, Parra, Velarde, others; through 10/30.

SHEPHERD—21 E. 84th St. (861-4050). English watercolors from the 18th and 19th centuries, by Allingham, Goodwin, Ruskin, Sowerby, Turner, others; through 11/28.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Works by Avery, Baziotes, Goldberg, Muller, Nevelson, Thompson; through 10/31.

WENDER—3 E. 80th St. (734-3460). Paintings with autumnal themes by 19th and 20th-century Chinese artists; through 10/17.

57th Street Area

ADLER—41 E. 57th St. (308-0511). "Russian Avant-Garde Graphic Art and Design, 1912–1933," with works by Goncharova, Larionov, Lissitzky, Malevich, Rodchenko, others; through 10/31.

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). Prints by Archipenko, Avery, Bonnard, Hopper, Matisse, Motherwell; 10/7–31.

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). Jewelry by six Viennese artists; through 10/23.

BARON/BOISANTE—50 W. 57th St. (581-9191). Works on paper by Anderson, Baechler, Byron, Macdonald, Trockel, Vital, Walz, Wilson; through 10/17.

BORGENICHT—724 Fifth Ave. (247-2111). Paintings and works on paper by artists of the Brucke, including Heckel, Kirchner, Nolde, Pechstein, Schmidt-Rottluff; through 10/10.

EQUITABLE—787 Seventh Ave. (554-4818). "Telling

Tales: Nineteenth-Century Narrative Painting from the Collection of the Pennsylvania Academy of the Fine Arts"; through 12/6.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by 19th- and 20th-century artists, including Braque, Bresdin, Pascin, Redon, Yake, others; through 10/31.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). Paintings, drawings, and sculpture from the Richard Brown Baker Collection by Arneson, Azaceta, Beal, DeForest, Pearlstein, Saul, Winters, Westermann, others; through 10/10.

JOSEPH—745 Fifth Ave. (751-5500). Editions of furniture, wallpaper, and other functional works from the A/D Gallery, by Andoe, Deutsch, Hunt, Knowlton, Tuttle, others; new works designed specifically for children by gallery artists; through 10/24.

KOHN PEDERSEN FOX—111 W. 57th St. (996-6259). "Persistence of Painting, Varieties of Vision," with paintings by Battle, Chalfin, Fortenberry, Freeman, Fromme, Green, Hatz, Moser, Stone, Wolf; through 10/17.

MARLBOROUGH—40 W. 57th St. (541-4900). "Modern Sculpture," with works by Brancusi, Calder, Giacometti, Hepworth, Leger, Miro, Picasso, Rodin, others; "Books and Portfolios: 1957–1992," with works by Hockney, Johns, Katz, Marden, Rauschenberg, Welliver, Winters, others; through 11/28.

MIDTOWN PAYSON—745 Fifth Ave. (758-1900). "Elemental Nature," with works by Bermingham, Celmins, Frank, Gillespie, Jacquette, Knott, Mayhew, Nelson, H. Wilson, J. Wilson, Zwack; through 10/10.

SoHo and TriBeCa

ALEXANDER EDITIONS—476 Broome St. (925-2070). "Word & Image," with works by Borofsky, Holzer, Johns, Long, Mullican, Ruscha, Simpson, Weiner, others; through 11/7.

ART IN GENERAL—79 Walker St. (219-0473). "Treasures of New York: Sculpture and Installation by John Kindness"; "Adios Columbus: Works by Nine Latin Artists"; through 11/7.

BAER—476 Broome St. (431-4774). Paintings by Brauntuch, Dwyer, Goldstein, Guzman, Lemieux, Nadin, Noland; through 10/10.

BLONDIES—72 Thompson St. (431-8601), Tue.–Sat. 2–6. "Let's Make Love," with abstract works by Castlelove, Gorchov, Hitch, Nelson, Torreano, Willis, others; through 10/17.

CASTELLI—578 Broadway (941-9855). Minimalist works by Flavin, Judd, Morris; through 10/24.

CLARAMUNT—375 W. Broadway (431-3456). Paintings and sculpture by Doogan, Faulkner, Hewitt, Liberman, Weinfeld, others; through 10/17.

CUGLIANI—40 Wooster St. (966-9006). Works by Armstrong, Goldin, Greene, Katz, Krasilcic, Morrisroe, Sullivan, Tashjian; through 10/31.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Fluxus: A Conceptual Country," with works by Fluxus artists from the past thirty years; through 11/14.

GIBSON—568 Broadway (925-1192). "Natural Science," with works by Beuys, Bourgeois, Hesse, Keeley, Laramee, Newman, Oppenheim, others; through 10/31.

GLADSTONE—99 Greene St. (431-3334) and SteinGladstone, 99 Wooster St. (226-1139). Works by twelve young British artists, including Andrews, Hirst, Hume, Pippin, Whiteread; through 10/31.

HEARN—39 Wooster St. (941-7055). Works by Heilmann, Pierson, Stockholder; through 10/24.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works that explore concepts of home and community by Birch, Gutierrez, Hastanan, Ledwith, Keating, Rowden, Sanchez, Wiley, others; 10/9–12/27.

LEDISFLAM—584 Broadway (925-2806). "Rubber Soul," with works that are made of rubber or incorporate the use of rubber, by Anderson, D'Arrigo, Fasnacht, Ghiz, Grossman, Newman, Wilke, others; through 10/10.

LIPTON—67 Prince St. (925-7140). "Shapeshifters," with works by Burkhart, Edelson, Finley, Messager, Williams, others; through 10/17.

MURANUSHI LEDERMAN—426 Broome St. (966-8789). Works by Bakaty, de Clario, Duff, Freidman, Kearns, Lederman, Millman, Ostrow, others; through 10/17. **NOSEI**—100 Prince St. (431-9253). "Who's Afraid of Duchamp, Minimalism, and Passport Photography?" with works by Beckman, Etkin, Howey, Lasker, Lemieux, Moylan, Taaffe, others; through 10/31.

P.P.O.W.—532 Broadway (941-8642). Works by eight Dutch artists, including Hocks, Stepanke & Maslin, Tas, van der Kamp, others; through 10/10.

RICCO/MARESCA—105 Hudson St. (219-2756). "Cowboy Culture: An American Art Form," with objects from the Old West through the "Hollywood" cowboy; through 10/10.

SHAPOLSKY—99 Spring St. (334-9755). Paintings from the 1950s and 1960s by Briggs, sculpture from the 1960s to the present by Lassaw, works on paper from the 1970s to the present by Calcagno; through 10/31.

65 THOMPSON STREET—65 Thompson St. (219-2219). "Angels and Franciscans," with models, drawings, and photographs by eleven Los Angeles and San Francisco-based architects who have been influenced by Frank Gehry; through 11/7.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Selections/Fall '92," with drawings by Allweis, Asher, Curtis, Jackson, Kwon, McCabe, Patterson, Philippe, Steck, Strode; through 10/24.

THREAD WAXING SPACE—476 Broadway (966-9520). "The Interactive Show," with new video and audio works by the Buchens, De Marinis, Mortillaro, Phillips, Rath, Scott and McFadden, Schlanger, Tomney, Wada; through 10/10.

WALLS—156 Wooster St. (982-9800). "Intimate Universe," with paintings by Berthot, Bleckner, Hristoff, Jensen, Meyer, Nozkowski, Snyder, Stephan, others; through 10/10.

Other

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288), Wed.–Sat. 1–5. Paintings, sculpture, and installations by 16 members of the faculty of Visual Arts, School of the Arts, Columbia University, including Chow, Consagra, Diamond, Joelson, Kaish, Pfaff, Rand, Sisto, others; through 10/31.

GLASS—315 Central Park West (787-4704), Wed.–Sat. 1–6. Works by Andrews, Gross, Hecht, Marshall, Soyer, Weber, others; 10/8–11/21.

HUNTER COLLEGE GALLERY—450 W. 41st St. (772-4991), Tue.–Sat. 1–6. "The Auto-Erotic Object," with works by Anker, Blake, Connor, Fleury, Grossman, McCarthy, Scher, others; through 11/13.

P.S. 122—150 First Ave. (228-4150). "Semi-Automatic: The Absorption of Symbol and Icon," with paintings and photographs by Adams, Blackwood, Chi, Coniglio; through 10/11.

WHITE COLUMNS—154 Christopher St. (924-4212). "Vibology," with paintings by Friedman, Gray, Greenbaum, Lang, Salzman, Siena, Viti; "White Room Program," with works by Holub, Miller, Seidler; 10/9–11/1.

YWCA—610 Lexington Ave. (755-4500). "They Came by Boat: A Celebration of Discovery," with works by Aguirre, Brody, Herr, Olsen, Lucchesi, Steele, Waroshina, others; through 10/24.

PHOTOGRAPHY

DOROTHY ALEXANDER—Portraits of well-known writers taken over the past ten years; through 10/10. Gotham, 41 W. 47th St. (719-4476), Mon.–Sat. 10–6.

LEWIS BALTZ—A work titled "Ronde de Nuit" that underscores the manipulation and loss of privacy inherent in technological advancement; through 10/10. Germans Van Eck, 420 W. Broadway (219-0717).

GEOFFREY BIDDLE—Photographs of the residents of Alphabet City, the Puerto Rican neighborhood of New York's Lower East Side; through 10/24. Klarfeld Perry, 472 Broome St. (941-0303).

HARRY CALLAHAN/AARON SISKIND—Photographs taken on the streets of Chicago in 1950/Photographs of Chicago children diving into Lake Michigan. Through 10/24. Pace MacGill, 32 E. 57th St. (759-7999).

LARRY CLARK—An installation of four video monitors, each of which plays a short video by the artist, and related photographs and collages; through 10/10. Luhring Augustine, 130 Prince St. (219-9600).

HOWARD CLEAVES—Photographs taken in 1929 on the Pinchot South Seas Expedition, for which he was the official photographer; through 11/29. Staten Island Institute of Arts & Sciences, 75 Stuyvesant Place, S. I., N.Y. (718-727-1135), $2 adults, $1.50 students and seniors, Mon.–Sat. 9–5, Sun. 1–5.

JOHN COPLANS—Recent photographs that are portraits of the photographer's back; through 10/17. Rosen, 130 Prince St. (941-0203).

NANCY CRAMPTON—Photographs of artists and writers from 1972–1992; through 10/31. La Maison Francaise of New York University, 16 Washington Mews (998-8750).

LYNN DAVIS—Recent photographs of geysers in Yellowstone National Park, pinnacles and gorges in Australia, and Niagara Falls in New York; through 10/31. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

ROBERT DAWSON/DAVID MAISEL—Black-and-white photographs that document the problems of drought, taken in Colorado, Nevada, Oregon, Arizona, and California/Aerial photographs of copper strip mines, abandoned tailings ponds, and cyanide leaching fields. Through 10/24. Opsis Foundation, 561 Broadway (966-8881), Sat. 11–5.

GAGOSIAN—980 Madison Ave. (744-2313). Photographs of the moon's surface from the Surveyor Missions, 1966–68; through 10/31.

GREY ART GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. Through 10/31: "Camera as Weapon: Worker Photography Between the Wars."

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $4; students and seniors $2.50. Through 11/8: "The Duane Michals Show"; "Breaking Bounds: The Photography of Lois Greenfield."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 10/16: "Special Collections: The Photographic Order From Pop to Now."

GEOFFREY JAMES—Large-scale black and white photographs of Frederick Law Olmstead's parks in New York, Boston, and Chicago, and of the Italian campagna; through 10/10. Miller, 138 Spring St. (226-1220).

WILLIAM KLEIN—A retrospective, beginning with his early black-and-white photographs of New York streets taken between 1954–55 and ending with his most recent works in color; through 10/24. Greenberg, 120 Wooster St. (334-0010).

LOUIS LUSSIER—Recent photographs from the series "Testimonial Fabuleux"; through 10/10. Shainman, 560 Broadway (966-3866).

MANUAL (SUZANNE BLOOM AND ED HILL)—Computer-generated photographs and photo-constructions; through 10/17. Baum, 588 Broadway (219-9854).

RALPH EUGENE MEATYARD—Black-and-white photographs from the 1950s and 1960s of his family and friends posed with strange props and masks in their suburban backyards; through 10/24. 292, 120 Wooster St. (431-0292).

GEANNA MEROLA—Black-and-white photographic images mounted on wood panels, onto which watercolor, oil stick, pastel, pencil, and nail heads have been applied; through 10/14. Saul, 155 Spring St. (431-0747).

DUANE MICHALS—New photographs that take a lighthearted look at the myths and realities of Paris, titled "Paris Stories and Other Follies"; through 10/10. Janis, 110 W. 57th St. (586-0110).

SARAH MOON—New photographs; through 10/24. Staley-Wise, 560 Broadway (966-6223).

CHUCK NANNEY—Photographs of commonplace American landscapes combined with a series of self-portraits; through 10/10. Wooster Gardens, 40 Wooster St. (941-6210).

MARIO CRAVO NETO—Photographs of Brazilians by a Brazilian photographer; through 10/24. Witkin, 415 W. Broadway (925-5510).

LUIS GONZALEZ PALMA—Portraits of Mayan people by a 35-year-old Guatemalan architect; through 11/21. Lowinky, 575 Broadway (226-5440).

EUGENE RICHARDS—Twenty years of photographs by this photojournalist who studied with Minor White and has worked as a freelance editorial photographer for *Life, Newsweek,* and other publications; through 10/23. Camera Club of New York, 853 Broadway (260-7077), Tue.–Sat. 1–5.

EDDIE ROLLINS—Recent photographic collages that incorporate abstract, historical, and spiritual symbols from various cultures; through 10/25. Rice, 325 W. 11th St. (366-6660), Thu., Fri., Sat. 1–7, Sun. 1–6.

ROTUNDA—Cadman Plaza West and Orange St., Brooklyn (718-855-7882). Outdoor portraits taken with a large-format camera by Dawoud Bey and photographs by children from the Amboy Neighborhood Center; through 12/19.

CHARLES SCHENCK—Photographs of hands from the early 1900s that were used by illustrators as studies for commercial drawings; through 10/10. Danziger, 415 W. Broadway (226-0056).

AARON SISKIND—Photographs from the 1930s through the 1960s that trace his transition from documentary images to the abstract style for which he is best known; through 11/21. Mann, 42 E. 76th St. (570-1223).

SANDY SKOGLUND—New color photographs with accompanying installations and animated figures; through 10/31. Borden, 560 Broadway (431-0166).

SKREBNESKI—New photographs of anatomical forms; 10/10–24. Cowles, 420 W. Broadway (925-3500).

STELLWEG—87 E. Houston St. (431-5556). "Enfocando Mexico," with vintage photographs by Brady, Bresson, G. Kahlo, Kertesz, Mendieta, Modotti, Siskind, Strand, Suter, Weston, others; through 10/30.

KARL STRUSS—Vintage photographs; through 10/31. Drake, 50 W. 57th St. (582-5930).

ZABRISKIE—724 Fifth Ave. (307-7430). Photographic portraits of Abraham Walkowitz by Jacobi, Newman, Stieglitz, VanVechten, and others, plus works in pencil, ink, and watercolor from 1908 through 1928 by Walkowitz depicting Isadora Duncan; through 10/17.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 11/8: "More Than One: Contemporary Studio Production." Through 11/8: "A Decade of Craft: Recent Acquisitions, Part II—Ceramics, Fiber Art, Jewelry, and Metalwork."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast." Through 11/1: "The Santana Fossils: Ancient Wonders, Modern Puzzles." Through 11/1: "The Prehistoric Mammals of Charles R. Knight."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/17/93: "Cultures at Crossroads: Southeast Asian Textiles from the Australian National Gallery."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 10/30: "Raiders of the Fine Arts: Summer 1992." Through 1/3/93: "Meg Webster: Grand Lobby Installation."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5. Through 3/7/93: "The Power of Maps."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 4/93: "Joseph Beuys: Arena, 1970–72." Through 6/20/93: "Robert Gober." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50; children, students, and seniors $1. Through 12/4: "Re-electing George...Washington That Is: The 200th Anniversary of the 1792 Election." Through 11/20: "To Please Every Taste: 18th-Century Prints from the Henry Francis DuPont Winterthur Museum."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 pay as you wish), closed Thu. $7, students and seniors $4. Through 12/15: "The Great Utopia: The Russian and Soviet Avant-Garde. 1915–1932."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3. Through 1/17/93: "Marc Chagall and the Jewish Theater."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection." Through 12/20: "Convivencia: Jews, Muslims, and Christians in Medieval Spain."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 1/17/93: "Portraits of American Artists in the Metropolitan Museum of Art." Through 10/25: "Modern Design: 1890–1990." Through 11/22: "Magritte." Through 11/29: "Jusepe de Ribera (1591–1652): Spanish Realist in Baroque Italy." Through 1/3/93: "A Map of the East: Photographs by Leo Rubenfein." 10/13–7/4/93: "Loma Negra, A Peruvian Lord's Tomb." **The Cloisters**, Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 11/29: "Renaissance Florence: Arts and Letters." Through 11/22: "Seeking the 'Splendid Misery': Presidential Races from George Washington to Theodore Roosevelt." Through 11/29: "Treasures from the Permanent Collections." Through 11/29: "Fra Bartolommeo: Master Draughtsman of the High Renaissance." Through 11/1: "The Columbus Letter."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 1/3/93: "Visiones Del Pueblo: The Folk Art of Latin America."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily (except Wed.) 11 a.m.–6, Thu. to 9, closed Wed. $7.50; students and seniors $4.50; Thu. 5–9 pay what you wish. Admission to "Henri Matisse: A Retrospective" is $12.50, $10 seniors and students, $2 children 6 to 15 (children under 5 free), and includes general museum admission; tickets also available through Ticketmaster (307-4545), Mon.–Sat. 9 a.m.–10 p.m., Sun. 9 a.m.–9 p.m., and Ticketmaster Ticket Center (for locations call 307-7171). Through 1/12/93: "Henri Matisse: A Retrospective." Through 10/12: "Kaj Franck: Designer." Through 10/13: "The Young Rebel in American Photography, 1950–1970." Through 12/1: "The Photographs of Lucas Samaras: Selections from a Recent Gift." Through 11/15: "Projects: Suzanne Lafont."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 2/28/93: "Welcome to Your Second Home: Ethnic Social Clubs in New York." Through 11/29: "Growing Old in Spanish Harlem." Through 2/14/93: "Jews in Colonial New York: The Levy-Franks Family Portraits." Through 1/15/93: "Songs of My People."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 1/10/93: "Helene Schjerfbeck: Finland's Modernist Rediscovered."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. $3.50; $2.50 seniors and students. Through 1/3/93: "The Spatial Drive." Through 1/3/93: "FluxAttitudes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 10/11: "Markers of Change: Documents of American History." Through 10/11: "Ansel Adams: The Early Years." Through 10/11: "The Century Association: American Masters and Masterworks." Through 1/3/93: "The NAMES Project AIDS Menorial Quilt."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 1/9/93: "New Worlds, Ancient Texts: The Cultural Impact of an Encounter." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 10/31: "Breaking Boundaries: American Puppetry in the 1980s."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/29: "Fragile Ecologies: Artists' Interpretations and Solutions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 11/15: "From the Studio: Artists-in-Residence, 1991–92."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 11/29: "Alfonso Ossorio Drawings, 1940–1948: The Anatomy of a Surrealist Sensibility." Through 10/25: "Homecoming: William H. Johnson and Afro-America, 1938–1946." Through 10/25: "Parallel Visions 1938–1946: Selections from the Permanent Collection." Through 11/29: "Figurative Works from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 11/28: "Glenn Ligon: Good Mirrors are Not Cheap."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/8 at 10 a.m. and 2: "Impressionist, Modern, and Contemporary Art." On view from 9/26. 10/13 at 10 a.m. and 2: "19th and 20th-Century Photographs." On view from 10/9.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 10/13 at 2: "English and Continental Furniture, Decorative Objects, and Old Masters Paintings." On view from 10/9.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/9 at 10:15 a.m. and 2: "Arcade Modern and Contemporary Art." On view from 10/3. 10/13 at 10:15 a.m. and 2: "Manuscript Americana." On view from 10/8.

MUSIC AND DANCE

COMPILED BY JOANNE CHEN

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 7

SONGS FROM ANOTHER CONTINENT—With Alexia, Themis Adamandidis, Bessy Argraki, George Sotiropoulos, others. Carnegie Hall at 8. $50–$75.

ELTON JOHN—Madison Square Garden at 8. $29.50.

MUSIC AT THE ALTERNATIVE MUSEUM—With the Anne LeBaron Quintet. New age-jazz music. Room 402, Broadway and Houston St. (966-4444), at 8. $8.

Thursday, October 8

NEW YORK PHILHARMONIC, Erich Leinsdorf conducting. Works by Stravinsky. Avery Fisher Hall at 8. $10–$50.

THE FLYING ELEPHANTS, Japanese pop group. Carnegie Hall at 8. $15–$30.

FRANK SINATRA AND SHIRLEY MACLAINE—Radio City Music Hall at 8. $35–$75.

RAMON TASAT, singer-guitarist. Merkin Concert Hall at 2 ($8) and 7 ($15).

TORI AMOS—Town Hall at 8. $19.50 ($21, show day).

THE ROBERT CRAY BAND—Beacon Theatre, Broadway and 74th St. (307-7171) at 8. $30.

HIGHLIGHTS-IN-JAZZ SERIES—With the Dorothy Donegan Trio. Pace Downtown Theater, 3 Spruce St. (346-1715), at 8. $15.

ARTEK, period-instrument ensemble. Works by Purcell. The Hall at the Church of St. Mary the Virgin, 145 W. 46th St. (873-0473), at 8. $15.

BARGEMUSIC—With violinist Ik-Hwan Bae, others. Works by Mozart, Brahms, more. Fulton Ferry Landing (718-624-4061), at 7:30. $15.

Friday, October 9

NEW YORK PHILHARMONIC—See 10/8. Today at 11 a.m. (half-hour pre-concert lecture at 10, no extra charge).

JOAN MANUEL SERRAT, Spanish vocalist. Avery Fisher Hall at 8. $25–$40.

MICHELLE SHOCKED—With the Band, Taj Mahal, and Uncle Tupelo. Carnegie Hall at 8. $30.

IRANIAN MUSIC CONCERT—With violinist Farid Farjad and vocalist Sarshad. Weill Recital Hall at 8. $20.

FRANK SINATRA AND SHIRLEY MACLAINE—See 10/8.

ELTON JOHN—See 10/7.

TORI AMOS—See 10/8.

TANGERINE DREAM—With Doug Smith. Beacon Theatre, Broadway and 74th St. (307-7171) at 8. $30.

CONCERTS AT THE MET—With Jazzworks. Works by Charles Schwartz. Metropolitan Museum of Art (570-3949), at 8. $25.

ELIZABETH HODES—The vocalist performs "Songs of Three Legends: Dietrich, Piaf, and Lenya." Wings Theatre, 154 Christopher St. (627-2960), at 11:30. $8.

FAITH NO MORE—With Helmet. Roseland, 239 W. 52nd St. (307-7171), at 8. $19.50 ($21, show day).

Saturday, October 10

NEW YORK PHILHARMONIC—See 10/8.

PHILHARMONIA ORCHESTRA, Giuseppe Sinopoli conducting. With violinist Itzhak Perlman. Works by Tchaikovsky. Carnegie Hall at 8. $12–$50.

KOREAN CHAMBER ORCHESTRA OF NEW YORK, Jinhoon Choe conducting. Works by Bach, Faure, Tartini, more. Weill Recital Hall at 8:30. $12.

FRANK SINATRA AND SHIRLEY MACLAINE—See 10/8.

MUSIC OF THE BUKHARAN JEWS—With vocalist Fatima Kuinova, others. Merkin Concert Hall at 8. $15.

CABARET-IN-CONCERT SERIES—With Andrea Marcovicci. 92nd St. Y's Tisch Center for the Arts at 8. $25.

NUSRAT FATEH ALI KHAN, Qawwali singer. Town Hall at 8. $20–$35.

CONCERTS AT THE MET—With Glenn Gould String Quartet. Metropolitan Museum of Art (570-3949), at 8. $10.

ELTON JOHN—See 10/7.

FAITH NO MORE—See 10/9.

SOUTH STREET SEAPORT CONCERTS—With Delbert McClinton. Pier 16 Stage (SEA-PORT), at 5. Free.

Sunday, October 11

JAMES GALWAY, flutist. Works by Dvorak, Martinu, Debussy, others. Avery Fisher Hall at 3. $17–$35.

PHILHARMONIA ORCHESTRA, Giuseppe Sinopoli conducting. With clarinetist Michael Collins. Works by Mozart, Mahler. Carnegie Hall at 3. $12–$50.

ANNE-SOPHIE MUTTER, violinist. Works by Ravel, Schubert, Beethoven. Carnegie Hall at 8. $12–$45.

CHOIR OF LONDON'S WESTMINSTER ABBEY—Alice Tully Hall at 4. $23.

FRANK SINATRA AND SHIRLEY MACLAINE—See 10/8.

SANTIAGO RODRIGUEZ, pianist. Works by Rachmaninoff. 92nd St. Y's Tisch Center for the Arts at 3. $10.

AEOLIAN CHAMBER PLAYERS—Miller Theatre, Broadway at 116th St. (854-7799), at 3 and 7:30. $12.

ANTONIO ZEPEDA—Mix of pre-Columbian and high-tech music. Triplex Performing Arts Center, 199 Chambers St.(346-8510), at 8. $12.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conducting. The season opener includes works by Mendelssohn, Falla, Dvorak. Mabel Dean Beacon High School, 15th St. and First Ave. (969-0197), at 3. $8.

JAZZ AT SAINT PETER'S—Twelve-hour jazz marathon of 150 musicians. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 5. $10.

GERALD RANCK, harpsichordist. Works by Scarlatti. New York Society for Ethical Culture, 64th St. and Central Park West (874-5210), at 3. $10.

ARTEK—See 10/8.

SOUTH STREET SEAPORT CONCERTS—With Delbert McClinton and the Duke Ellington Orchestra. Pier 16 Stage (SEA-PORT), at 6. Free.

BARGEMUSIC—See 10/8. Today at 4. $18.

Monday, October 12

NATIONAL ORCHESTRA OF SPAIN, Rafael Fruhbeck de Burgos conducting. With pianist Alicia de Larrocha. Works by Turina, Falla, Albeniz, Ravel. Carnegie Hall at 8. $13–$60.

FRANK SINATRA AND SHIRLEY MACLAINE—See 10/8.

MANHATTAN MARIMBA QUARTET—With vibraphonist-marimba-player Dave Samuels. The Kitchen, 512 W. 19th St. (718-387-3502), at 8:30. $10.

SOUTH STEET SEAPORT CONCERTS—With Judy Collins. Pier 16 Stage (SEA-PORT) at 5. Free.

Tuesday, October 13

NEW YORK PHILHARMONIC—See 10/8. Today at 7:30.

KAI ZACHARY WU, pianist. Works by Beethoven, Liszt, Stravinsky, more. Alice Tully Hall at 8. $10–$15.

THE PHILADELPHIA ORCHESTRA, David Zinman conducting. With pianist Richard Goode. Works by Weber, Beethoven, more. Carnegie Hall at 8. $16–$60.

MOSCOW STRING QUARTET—Weill Recital Hall at 8. $22.

JALALU-KALVERT NELSON—Contemporary music. Miller Theatre, Broadway at 116th St. (854-7799), at 8. $12.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets: $10–$68. 10/7 at 8: Bizet's *Carmen,* Ajmone-Marsan conducting (in French with supertitles); soloists include Redmon, Riel, Barasorda, Dworchak. 10/8 at 8: Mozart's *The Magic Flute,* Bergeson conducting; Burton, Rosales, Drews, Mattsey, West, Cokorinos. 10/9 at 8: Blitzstein's *Regina,* Curry conducting; Munro, S. Woods, Futral, D. Woods, Lehr, Wentzel, Baker, Daniecki. 10/10 at 1:30: Romberg's *The Desert Song,* Nance conducting; McBride, White, Graff, Hickey, Gottschall, McKinley, Tate, Groenendaal. 10/10 at 8: Bizet's *Carmen;* same as 10/7. 10/11 at 1:30: Mozart's *The Magic Flute;* same as 10/8. 10/13 at 8: Romberg's *The Desert Song;* same as 10/10.

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 5/1/93. Tickets: $20–$135. 10/7 at 8:30: Verdi's *Un Ballo in Maschera,* Fiore conducting; soloists include Millo, Blackwell, Schemtchuk, Leech, Pons, Croft, Cook, Wells, Anthony, Forest, Peloso, Carman, Bugler. 10/8 at 8: Offenbach's *Les Contes d'Hoffmann,* Levine conducting; Vaness, Domingo, Mentzer, Ramey, Laciura, Murray, Robbins, Elias, Courtney. 10/9 at 8: Pucci-

SOLUTIONS TO LAST WEEK'S PUZZLES

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ni's *Madama Butterfly*, Rudel conducting; Watanabe, Deng, Sylvester, Croft, Hoffman, Anthony, Schroeder, Tian, Vernon, Yoo. 10/10 at 1:30: Verdi's *Falstaff*, Levine conducting; Freni, Bonney, Horne, Graham, Plishka, Lopardo, Pola, De Palma, Laciura, Courtney. 10/10 at 8: same as 10/7, except Murphy for Blackwell; Fitch for Forest; and Gelinas, Costa, and Fritz for Peloso, Carman, and Bugler. 10/12 at 8: Glass's *The Voyage* (world premiere), Ferden conducting (debut); Schuman, Troyanos, Perry (debut), Noble, Erickson, Shaulis, Robbins, Opalach (debut). 10/13 at 8: Puccini's *Madama Butterfly;* same as 10/9.

Amato Opera

AMATO OPERA THEATRE—319 Bowery (228-8200). Through 5/16/93. Tickets: $16. 10/10 at 7:30, 10/11 at 2:30: Verdi's *Rigoletto*, Anthony Amato conducting.

Other

BROOKLYN COLLEGE OPERA THEATER—Brooklyn College's Whitman Hall, west of Flatbush and Nostrand Ave. junction, Brooklyn (718-951-4500). 10/10 at 7:30, 10/11 at 2: Milhaud's *Christophe Colomb*, Richard Barrett conducting.

DANCE

Florence Dance Theatre

THE JOYCE THEATER—Through 10/11. Tickets: $20. 10/7, 10/9, 10/10 at 8; 10/11 at 2 and 7:30: Mario Mariotti's *Giuliano, a Florentine Death*, and Keith Ferrone's *The Third Ballet of the Sun*.

Bill T. Jones/Arnie Zane & Co.

THE JOYCE THEATER—10/13–10/25. Tickets: $25. 10/13: Premieres of *Havoc, Fete,* and *Last Night on Earth*.

Martha Graham Dance Company

CITY CENTER THEATER—10/13–10/18. Tickets: $15–$40; call 777-4219 for special gala-ticket information. 10/13 at 7:30: Opening-night gala with performances of *Lamentation, Salem Shore, Panorama*, more. With hosts Liza Minnelli and Mikhail Baryshnikov.

Other

BALLET METROPOLITANO DE CARACAS—92nd Street Y's Buttenweiser Hall. 10/8 at 8:15: Venezuelan music and dance. Additional show at Pace Downtown Theatre, 3 Spruce St., on 10/10 at 8. Free.

TENNESSEE DANCE THEATRE—Symphony Space. 10/9 at 8: Contemporary dance. $15.

COMPAGNIE PHILIPPE SAIRE—Florence Gould Hall, 59th St. between Park and Madison Ave. (355-6160). 10/9–10/10 at 8; 10/11 at 3: *Don Quixote*. $18.

CYDNEY WILKES—Dance Theater Workshop's Bessie Schonberg Theater, 19th St. and Seventh Ave. (924-0077). 10/8–10/10 at 8; 10/11 at 3: *Dive Marker*. $12.

EM/R DANCE CO.—Cunningham Dance Studio, 55 Bethune St. (956-7657). 10/9 at 9; 10/10 at 8: *Chaotic Harmonies*. $10.

THE OUT-OF-TOWNERS 1992 SERIES—Pregones Theater, St. Ann's Ave. and 140th St. (718-585-1202). 10/9, 10/10 at 8; 10/11 at 3: Sergio Arau in *Moctezuma's Revenge*. $10.

THE LIVING THEATRE—272 E. 3rd St. (979-0601). 10/8–10/10 at 8: *The House of Johnson*. $10.

DEBORAH HAY—Performance Loft, 46 Warren St. (732-3149). 10/8–10/10 at 8: *Lamb at the Altar*. $10.

ELISA KING & DANCERS—St. Clement's Church, 46th St. between Ninth and Tenth Ave. (924-0077). 10/7–10/10 at 8. $15.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 10/8–10/11 at 7:30: Mimi Goese's *Rollercoaster*. 10/11, 10/18 at 4: Quentin Crisp's *Sunday Afternoon Tea*. 10/8–10/11 at 9: Scott Heron & Homosexuals on Parade Dance Co. $8.

LA MAMA—74A E. 4th St. (475-7710). 10/9–10/11 at 7:30: Poppo and the Gogo Boys in *Transearth*. $15.

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RESTAURANT DIRECTORY

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE—210 Spring St., at Sixth Ave. (274-0505). Casual. French bistro. Spcls: grilled rare yellowfin tuna with spinach pasta, ratatouille and tapenade beurre blanc sauce, steak tartare, magret de canard au jus with sauteed sliced potatoes. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–4. D daily 6–midnight. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–11:30, Fri.– Sat. to midnight. Pre-theater D Tue.–Fri. 6–7. Chamber music with Br Sun. noon–4. Jazz. Closed through 10/15. **(M–E)** **AE, CB, DC, MC, V.**

THE GRILLE—55 Church St. at Fulton St., in the Hotel Millenium (693-2001). Casual. American. Spcls: Maryland crabcake sandwich, grilled breast of chicken on focaccia, salad of sea scallops and gulf shrimp with wild greens. Res. sug. B Mon.–Fri. 6:30 a.m.–11 a.m. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till midnight, Sat. till 12:30 a.m. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat. noon–midnight, Sun. noon–7. **(I)** **AE.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (775-0421). Casual. American. Spcls: grilled chicken on a pepper roll with creole remoulade, fresh grilled seafood, chocolate mousse cake. Res. sug. Concourse café and barroom. Dining Room: L and D Mon.–Fri. 11:30 a.m.–8. Barroom: 11:30 a.m.–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TALIESIN—55 Church St. at Fulton St., in the Hotel Millenium (312-2000). Casual. American. Spcls: lobster ravioli, seared Maine sea scallops with fettucine in a basil saffron broth, grilled veal chop with gratin of leek and potato in a porcini mushroom sauce. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–2:30. Br Sat.–Sun. 11 a.m.–2:30. D daily 6–10:30. **(M)** **AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, grilled mahi-mahi, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, DC, MC, TM, V.**

VUCCIRIA—422 W. Broadway, bet. Prince and Spring Sts. (941-5811). Casual. Southern Italian-Sicilian. Spcls: pasta con sarde, vitello Vucciria, pollo Palermo. Res. sug. L and D Sun.–Wed. noon–midnight, Thu.–Sat. to 1 a.m. Jazz every Mon. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun.

4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. Outdoor cafe. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

PEDRO O'HARA—Pier 17 (227-6735). Casual. Tex-Mex/American. Spcls: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.–midnight. **(I–M)** **AE, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: grilled breast of chicken with honey mustard, wild mushroom ravioli with spicy tomato sauce, grilled Newport steak teriaki, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate parking Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. noon–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 3:30–midnight. Private parties 40–80. **(I)** **No credit cards.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M–E)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. Res. sug. for large parties. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Ent. **(M)** **AE, TM.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L daily noon–3. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. **(M)** **AE.**

ROCCO'S—181 Thompson St., bet. Bleecker and Houston Sts. (677-0590). Casual. North Italian-Mediterranean. Spcls: little neck clams steamed in a Campari, garlic, and basil sauce, potato gnocchi with rucola lemon pecorino, roast tuna with white beans, fried artichokes and saffron. Open daily noon to 11. Sun. 1 to 10. Private parties for 25. **(I)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

BANANA CAFE—111 E. 22nd St. (995-8500). Dress opt. American-Brazilian. Spcls: prawn salad nicoise, banana trifle, moqueca. Res. nec. L Mon.–Fri. 11:45 a.m.–6, Sat. fejoida 11:45 a.m.–6. Br Sun. 11:45 a.m.–5. D daily 6–1 a.m. Light supper till 3:30 a.m. Private parties for 50–130. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Tue.–Sun. Closed Mon. **(I–M)** **AE, CB, DC, MC, TM, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA MAISON JAPONAISE—125 E. 39th St. (682-7375). Casual. French-Japanese. Spcls: wasabi mignon, roast duck maison, chicken flambe. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5:30–10:30. Private parties for 25–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MARCHI—251 E. 31st St. (679-2494). Jacket required. Northern Italian. Spcls: antipasto, homemade lasagna, deep-fried whiting with fresh beets and string beans, roast chicken and roast veal, crema fritta. Res. nec. Prix fixe D only Mon.–Fri. 5–10, Sat. to 11. Private parties for 30–100. Closed Sun. **(M)** **AE.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish. Spcls: paella Valencia, zarzuela, chicken riojana. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10:30. Guitarist Thu.–Sat. from 6. **(M)** **AE, CB, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

METROPOLIS CAFE—31 Union Sq. West. (675-2300). Casual. New American. Spcls: sauteed camembert wrapped in bacon in a honey butter sauce, caramelized Atlantic salmon with arugula and mushrooms in a ginger white wine sauce, roasted L.I. duck glazed with molassas and olive oil in a peach sauce. Res. sug. L Mon.–Sat. noon–4. Br Sun noon–4. D daily 5:30–12:30 a.m. Supper til 2 a.m. Ent. nightly. Private parties for 40. **(M)** **AE, DC, MC, TM, V.**

MORENO—65 Irving Pl., at 18th St. (673-3939). Casual. Northern Italian. Spcls: carpaccio of tuna, fettuccine with fresh lobster, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30, Sun. noon–10. Private parties for 15–100. **(E)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. 11–4. **(I)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. through summer. **(M)** **AE, CB, DC, MC, TM, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PIGALLE—111 E. 29th St. (779-7830). Casual. French bistro. Spcls: cod fish in basil coulis, braised veal shank, crisp sauteed breast of duck with cepes. Res. sug. L daily noon–3. D daily 5:30–11. Private parties for 40. Jazz Mon. from 7–9:30. **(M)** **AE, DC, MC, TM, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE RAJ—126 E. 28th St. (889-3357). Casual. Indian. Spcls: chicken tikka masala, shrimp kerola, Raj fried fish. Res. sug. L Mon.–Fri. 11:45 a.m.–2:45. D daily 5–11. Private parties for 30–100. **(M)** **AE, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: taglirini with fresh salmon and pesto, shrimp and scallops on black bean salad with bismati rice, veal schnitzel with roasted potatoes and cucumber salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, TM, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

ZIP CITY BREWING CO.—3 W. 18th St. (366-6333). Casual. American-Pub. Spcls: yellowfin tuna chili with black beans and creme fraiche; rabbit, venison and wild boar sausages with warm lemon potato salad; smoked chicken, avocado and three tomato salad with basil vinaigrette. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Private parties for 70. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

BILL HONG'S—227 E. 56th St. (751-4048). Casual. Cantonese. Spcls: lobster roll, breaded chicken with mixed chinese vegetables, shrimp with chinese broccoli and straw mushrooms. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 3–11, Sun. 2–11. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

LE TRIANON—455 Madison Ave., at 50th St., in the New York Palace (303-6032). Casual. Northern Italian-Continental. Spcls: fresh shrimp and crabmeat on caesar salad, fruitti di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. B daily 7 a.m.–11 a.m.. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30 a.m.–2:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M–E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-seared foie gras with duck confit, spiced apple, crisp potato and ginger-beet oil; roast scallops in crisp taro root with lemongrass, spinach and yellow pepper jus; grilled Long Island duck breast with soy glaze, stir-fried vegetables and lotus chips. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

AGLIO e OLIO—145 W. 55th St. (582-9589). Casual. Italian/Mediterranean. Spcls: spaghetti with asparagus and prosciutto in a lemon cream sauce, whole roasted sea bass with grilled eggplant and sweet red pepper oil, stufato di pollo in crosta, tomato risotto with calamari and fresh oregano. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sat. 11 a.m.–3. D Tue.–Sat. 5:30–11, Mon. to 10. Private parties for 40. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE DES SPORTS—329 W. 51st. St. (974-9052). Casual. Traditional French. Spcls: coq au vin, pepper steak, filet sole almondine. Res. sug. L Mon.–Fri. noon–3. D Tue.–Sat. 5–11:15, Sun.–Mon. 5–10. Private parties for 40. **(M)** **AE, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: pan-roasted veal chop with herb mustard sauce, salmon filet with fennel and tomato. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

CORRADO—1373 Sixth Ave., bet. 55th–56th Sts. (333-3133). Casual. Italian. Spcls: wild mushroom risotto, grilled salmon with polenta and black bean salsa, potato gnocchi with pomodoro pesto sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

DA TOMMASO—903 Eighth Ave., bet. 53rd–54th Sts. (265-1890). Casual. Northern Italian. Spcls: gamberi all'arancio, pollo provencila, homemade tiramisu. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4:30–midnight, Sun. 4–11. **(M)** **AE, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA TOPIAIRE—120 W. 45th St. (819-1405). Casual. French. Spcls: shrimp flambe with sake, grilled salmon dijonnaise, tuna steak bordelaise. Res. sug. L Mon.– Fri. noon–4. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–7. Private parties for 75. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened

Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: SeaGrill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

DESMOND'S—327 W. 57th St. (307-1722). Casual. American. Spcls: prime rib, blackened swordfish, steak and kidney pie. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–4. D daily 5–2 a.m. Private parties for 50. Pianist Mon.–Sat. from 8. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 3-lb lobster, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.– Sat. 5–11. Private parties for 20. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spcls: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with arugula and basil oil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Dancing nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: provencal vegetable tart with seard tuna, Atlantic salmon with middle eastern spices, rack of lamb with herbed crust and gnocchi. Res. nec. D only Mon.–Sat. 6–10. Private parties for 10–55. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC, TM.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave. at 61st St, in the Regency Hotel (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote.

Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. 11:30–2:30. Br Sun. 11:30–2:30. D daily 6–10. Pianist Mon.–Fri. 6–1 a.m. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Dress opt. Italian. Spcls: pennette alla Romana, veal Valdostana, red snapper marechiaro. Res. sug. L and D menu Mon.–Sat. noon–11. Enclosed sidewalk cafe. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angel hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LOWELL HOTEL—28 E. 63rd St. (838-1400). **Post House:** Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E) Pembroke Room:** Casual. Continental. Spcls: English breakfast, 22 different selections of tea. B daily 7 a.m.–10:30 a.m. Br Sat.–Sun. noon–2:30. Tea daily 3:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. Jazz pianist Tue.–Sat. 8:30–12:30 a.m. **(M)** **AE, DC, MC, V.**

MUMBLES—1622 Third Ave., at 91st St. (427-4355). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. 11 a.m.–4. Also **603 Second Ave., at 33rd St.** (889-0750). **(I)** **AE, MC, V.**

NANNI IL VALLETTO—133 E. 61st St. (838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Fri. 5:30–11:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: seared tuna with red miso and enoki mushrooms, corn and radish; steamed halibut with mushrooms, sweet pea broth and crisp leeks; veal chop in a coriander crust, sauternes sauce and escarole; grilled tandoori marinated duck, grilled scallions, lentil pancake and chutney. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

SISTINA—1555 Second Ave., bet. 80th–81st St. (861-7660). Casual. Northern Italian. Spcls: roasted snapper, sauteed rabbit, risotto primavera. Res. nec. D only Mon.–Sat. 5–midnight. Closed Sun. **(E)** **AE, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: pan sauteed crabcakes with a lemongrass sauce and pea shoots, herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE SZECHUAN COLUMBUS—193 Columbus Ave., at 69th St. (496-8778). Casual. Chinese-Szechuan. Spcls: Empire special chicken with sesame seeds, dim sum, dry saute string beans, steamed whole fish. Res. sug. L and D Sun.–Tue. 10:30 a.m.–1 a.m., Wed.–Sat. to 2 a.m. Private parties for 40–50. **(I)** **AE, MC, V.**

IL DUOMO—200 West End Ave., at 69th St. (787-4100). Casual. Northern Italian. Spcls: homemade tortelloni stuffed with pumpkin and creamy porchini sauce, veal chop Partenopea, scampi griglia. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 4:30–11:30, Sun. 3:30–11:30. Private parties for 20. **(M)** **AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St. (595-7996). Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. for 6 or more. L daily noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: fresh fish, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.–Thu. 11 a.m.–12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(I)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BRONX

ANNA'S HARBOR—565 City Island Ave. (885-1373). Casual. Italian seafood. Spcls: broiled twin lobsters, combination marinara, surf and turf. Res. sug. L and D daily 11 a.m.–11. Private parties for 350. **(M)** **AE, CB, DC, MC, V.**

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

DON PELAYO—39-20 Queens Blvd., Sunnyside (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS—The New York International Stamp Exposition is 10/9–11. At the Roosevelt Hotel, Madison Ave. and 45th St. $3 (201-379-3779). . . .**The New York Comic Book and Collectibles Marketplace** is 10/11, 10 a.m.–6. At the Ramada Hotel, 401 7th Ave. $3.25 (908-788-6845). . . .**New Yorkers Care About New York Block Party** is 10/11, 11a.m.–6. On Madison Ave., 23rd to 42nd St. Free (686-1001). . . .**Seventh Annual Coney Island Tattoo Festival** is 10/11 at 5. At Amazon Village, Pier 25. Call for details (587-0540). . . .**The Promenade Art Show** is 10/10–11, from 11 a.m.–5. Brooklyn Heights Esplanade from Remsen to Clark Sts. Free (718-625-0080). . . .**Lower Third Avenue Festival** is 10/10, 10 a.m.–6. From 6th to 14th Sts. Free (995-9412). . . .**Victim Services Benefit Festival** is 10/11, 10 a.m.–6. On Amsterdam Avenue from 77th to 86th Sts. Free (995-9412). . . . **Manhattan East Community Festival** is 9/11, 11a.m.–6. On First Avenue from 34th to 41st St. Free (809-4900). . . .**Columbus 500th Anniversary Festival** is 10/12, 11 a.m.–6. On Broadway from Battery Park to Wall St. Free (809-4900). . . .**The Tenth Annual Crafts on Columbus Fair** is 10/10–11, 10/17–18, 10 a.m.–5:30. Columbus Ave. btwn. 77th and 81st Sts. Free (866-2239)

PERFORMANCES—The string quartet, **Halcyon** performs on 10/15 at 6. At the Old Merchant's House on 10/4–5. Reserve; $10 (777-1089). . . .**The St. Petersburg Opera** presents an evening of Russian opera scenes on 10/14 at 8. New York University Theater. $10 (998-4948). . . .**Women, Pictures, Reality,** a one-woman show starring **Brigitte Dittrick** is 10/12 at 8. A Some Assembly Required production. At NADA $10 (420-1466). . . .**Islands,** a poetry/music collaboration featuring **Eve Packer** and **Joseph Celli** is on 10/10 at 9. At SKEP. Call for details (219-2626).

BENEFITS—Citymeals-on-Wheels casino cruise and auction fundraiser is 10/8, 6:30–midnight. $350 (687-1290). . . .The Manhattan Society invites you to **A Fantastic Fall Celebration,** a night of music and dancing on 10/8, 6–10. Proceeds to the National Multiple Sclerosis Society/NYC Chapter. $10 (463-7787). . . .The third annual **Cops/Community Variety Show** is 10/9 at 7:30. Proceeds to Queens youth programs. At the Electchester, Parsons Blvd. and Harry Van Arsdale Jr. Ave. (Queens). $5 (718-533-2034). . . .A special performance of *Jelly's Last Jam* to benefit **The Actors' Fund of America** on 10/11 at 8. $45–$65 (221-7300 ex. 133). . . .**Theater Patrons Care** sponsors a charity auction of theater memorabillia. Proceeds to Broadway Cares/Equity Fights AIDS on 10/11 at 11 a.m. $5 admission (840-0770). . . .A moonlight cruise aboard the Spirit of New York to benefit the **Eugene O'Neill Theater Center** is 10/12, 6–10. $100 (370-7183). . . Joan Rivers and friends present an evening of comedy and song to benefit **New York's Lesbian and Gay Community Service Center** on 10/13 at 8. $20 and up, (620-7310). . . .Gloria Steinem will host a bi-partisan **Voters for Choice** fundraiser on 10/13, 6:30–9. $30 (679-2233). . . .A concert featuring Elton John, George Michael, Lionel Richie, Bruce Hornsby, and Whoopi Goldberg to benefit the **Elizabeth Taylor AIDS Foundation** is 10/11 at 7. $50–$200 (465-MSG1).

LECTURES, DISCUSSIONS, AND READINGS—The Nuyorican Poets Cafe presents *A Contemporary Tale of Harriet Tubman: A Black Woman's Journey*, written and performed by **Pamela Sneed,** 10/8–10; **Michael Karlsberg's** *Outspoken Event* is 10/7; *Poetry-Dance-Theater* by **Patricia Winter** is 10/8; **Slams** are 10/7 and 10/14. Call for details (505-8183). . . .**The Center for Communication** presents *Jimmy Breslin: Confessions of a Columnist* on 10/8 at 11:30 a.m. $5 (836-3050). . . .**La Mama La Galleria** presents *Coming Down the Hudson*, poetry and fiction by Charles Jennlevich and friends on 10/9 at 8 and *Women Underglass,* a performance piece by Lorca Peress on 10/10 at 8. Contributions accepted (505-2476). . . .**Gloria Naylor** will read at the **Joseph Papp Public Theater** on 10/13 at 8. $5 (598-7150). . . .**Harold Brodkey** will read at **Limbo** on 10/13 at 7. Free (477-5271). . . .**The Poetry Project** presents *Epiphany Albums: The Album That Changed My Life,* writers read pieces on music that rocked their world on 10/9 at 10:30; readings and performances by **Dana Bryant** and **Darius James** on 10/12 at 8; readings by **Ted Greenwald and Lorenzo Thomas** on 10/14 at 8. St. Mark's Church. $5 (674-0910). . . .**The New York Public Library** hosts a reading by **Diane Ackerman** on 10/14 at 6. Celeste Bartos Forum, Fifth Ave. and 42nd St. $6 (930-0571). . . .**The Unterberg Poetry Center of the 92nd Street Y** presents **Ken Kesey** and **Robert Stone** on 10/14 at 8. Call for info (996-1100). . . .**Dia Center for the Arts** presents **Philip Levine** and **Gerald Stern,** introduced by **Toi Derricotte** on 10/13 at 7:30. $5 (431-9232). . . .**The Academy of American Poets** presents readings by **Lynn Emmanuel** and **William Matthews** on 10/14 at 6. $5 (274-0343). . . .**Rizzoli Bookstore** presents a reading by **Rupert Everett** on 10/14 at 6:30.

TOURS

GOVERNORS ISLAND—10/10 & 11/17 at noon and 2:30: A tour of this working military base, the largest Coast Guard installation in the world, including early 19th-century forts, the 1708 Governors House, and Hamilton Class U.S. Coast Guard cutters. Sponsored by the U.S Coast Guard (M.W.R.). $12 adults; $10 students and seniors; reserve (439-1090).

CHELSEA—10/11at noon, a tour through historical Manhattan with Joyce Gold. Meet at the General Theological Seminary, Ninth Ave. and 21st. St. $12 (242-5762).

ENCLAVES OF ELEGANCE—10/11, 11/15 & 12/6: A tour of the Old Merchant's House, its contemporaries, and the era in which it flourished. Meet at the Washington Sq. Arch. Proceeds go to the Old Merchant's House. $15 per person or 2 for $25; reserve (777-1089).

DOWNTOWN NEW YORK: BEAUX-ARTS TO POST-MODERN—10/11 from 1 to 4, learn how four styles, Beaux-Arts, Deco, Modern, and Post-Modern, have shaped the skyscrapers of lower Manhattan. $15; reserve. (415-5420).

BROOKLYN'S HISTORY MUSEUM—The Birds of Green-Wood Cemetery. 10/17 at 10 a.m., catch the winged residents of the cemetery before they head south for the winter. Meet at the main gate on Fifth Ave. and 25th St. in Brooklyn. $8 adults; $3 children; reserve (718-624-0890).

DISCOVERY ART TOURS—10/10, 17, 24 at noon: SoHo Vision. Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Ergane Gallery, 469 West Broadway. $20 adults; $12 students and seniors; reserve (516-621-3786).

CITYWALKS—Tours with John Wilson. 10/10 & 11/14 at 1, **The West Village.** Meet at the northwest corner of Seventh Ave. South and Christopher St. . . .10/11 & 11/15 at 1, **The Lower East Side.** Meet at 2 Mott St. $12 (989-2456).

MUNICIPAL ART SOCIETY—10/10 from 1 to 3:30, **Elmhurst.** A tour of New York's most ethnically diverse neighborhood. $14; reserve. Call for reservations and weekday tour schedule (439-1049).

BIG ONION WALKING TOURS—10/10 at 9:15 a.m., **Ellis Island**. $15 adults; students and seniors $12. . . .10/10 at 2, **Immigrant New York**. . . .10/11 at 1, **Jewish East Side**. . . .10/11 at 1, **George Washington's New York**. . . .10/12 at 1, **1492 to 1992: New York Discovered**. $9 adults, $7 students and seniors; reserve (439-1090).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—11/11 at noon: **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . .11/11 at 2, **Woman's Place.** Meet the immigrant women and society ladies who joined to change the world. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 10/11 from 2 to 4, **Manhattan's Newest Hospital & Its Architect**. $15.

URBAN EXPLORATIONS—10/10 from noon to 3, **Chinatown**. $12. . . .10/11 from 1 to 4, **The Conservancy Gardens and Northern Central Park**. $12; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. Call for weekday tour schedule. 10/10, 17, 24 at 6: **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .10/10, 17 at 2: **Murder Tour;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .10/10, 18, 24 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .10/10, 18, 24 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet in front of St Luke's Church on Hudson and Grove Sts. to visit haunted taverns. . . .10/10 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfatherland. . . .10/10, 24, 31 at 2: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .10/10, 25 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .10/11, 17, 24 at 2: **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .10/11, 18, 25 at 2: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 10/11 at 1 vs. Phoenix. All home games are sold out. . . **Jets,** Giants Stadium, E. Rutherford, N.J. (516-538-7200). Next home game: 10/26 at 9 vs. Buffalo.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$32. 10/12 at 7:30 vs. Hartford. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $14–$35. 10/17 at 7:30 vs. Rangers. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$34. 10/6 at 7:35 vs. Islanders. 10/10 at 7:35 vs. Rangers.

STEPS—Women's Half-Marathon, 13.1M. 10/11 at 9:30 a.m. in Central Park. . . .**All Comers Cross Country Run, 5K.** 10/11 at 11 a.m. in Van Cortlandt Park. . . .**Co-Ed 5 Km.** 10/11 at 9:45 in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

NEW YORK CITY BIATHLON—(212-289-4113). **1992 Biathlon Series; Brooklyn.** 10/11 at 8 a.m. in Prospect Park. $30; $40 on race day.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

THE ASIA SOCIETY—Southeast Asian Festival. See Balinese dancers perform a court dance called *legong,* watch demonstrations of textile-dying techniques, and enjoy the sounds of the *digeridoo,* a five-foot-long horn made from the eucalyptus tree; for ages 5 and up. Sun. from 12:30–5; through 11/8. 725 Park Ave., at 70th St. (288-6400). $1; adults $2.

ALTERED REALITY MAGIC SHOW—Witness levitations, melting mirrors, and disappearances with illusionist Jarrett Parker; for ages 5 and up. Sun. at 2. National Improvisational Theatre, 223 Eighth Ave., bet. 21st and 22nd Sts. (243-7224). $5; adults $10; reserve.

ALLEN'S COMPANY—The Kids Workout. On this pretend "live television show" learn about exercise, health, and nutrition from a bunch of crazy characters; for ages 4 and up. Sat. at 11:30 a.m. (except 10/24); through October. Popcorn Theatre, 1010 Park Ave., at 85th St. (864-2190). $5; adults $7; reserve.

BOOKS OF WONDER—Meet the Author/Illustrator. Jon Scieszka and Lane Smith will sign copies and read from *The Stinky Cheese Man.* 10/10 from noon–2. 132 Seventh Ave., at 18th St. (989-3270). Free.

BANK STREET COLLEGE RADIO—Funny Stories From Bank Street. Listen to published authors and children tell stories they've created; for ages 4 and up. Tuesdays from 9:15–9:30 a.m.; repeated Thursdays. On WNYE-FM (91.5). To find out how to broadcast your own story, call Irwin Gonshak at 875-4531.

AMAZING WORLDS OF WEATHER—Learn about weather on all planets in the solar system in a light show with sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat and Sun. at 1, 2, 3, 4, and 5; also Sat. at 11 a.m. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

HALLOWEEN ADVENTURE—Take a walk through the Last Chance Graveyard, which chronicles the misfortune of a ghoulish rock group named Twisted Wire and the demise of Olive and Otice Ottoman, the original couch potatoes; for ages 7 and up. Mon.–Fri. noon–9; Sat. and Sun. 10 a.m.–10; until midnight on 10/30 and 31; through 11/1. Riverbank West, 555 W. 42nd St. (391-0009). $4.50; adults $6.50.

THE PUPPET PLAYHOUSE—One, Two, Monster Zoo. An action-filled puppet show with Rod Young; for ages 3 and up. 10/10 and 11 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

THE PUPPET COMPANY—Dragon Soup. A marionette musical comedy hosted by Al E. Gator about a kingdom that is troubled by a dragon; for ages 3 and up. Sun. at 1 and 3; through 4/25. Metropolis Cafe, 31 Union Sq. W. (741-1646). $7; reserve.

ASIAN AMERICAN CHILDREN'S FILM SERIES—Short Films. Featuring *Cornelius, Sunday Lark,* and *The Dragon Wore Tennis Shoes;* for ages 5–8. 10/7 at 4; 10/10 at 2. . .**Folk Art.** Watch Ms. Jung Min Paik perform Korean folk dances and learn some basic movements to the beat of a drum. 10/7 at 4. Chatham Square Library, 33 E. Broadway, bet. (964-6598). Free; seating limited.

WEST END GATE—Mitchell Zeidwig. A concert pianist who brings physical humor to classical music; for ages 3–9. 10/10 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $7; group rates available.

NEW YORK PUBLIC LIBRARY—Free programs. **Storytime for Two-Year-Olds.** Stories, songs, and fingerplays designed to develop a love of books and language, with Peggy Levin; adults must be present in this four-part series. Friday at 10:30 a.m.; through October. St. Agnes Branch, 444 Amsterdam Ave. (877-4380). Reserve.

DREAMS OF SLEEPY HOLLOW—Prepare for Halloween with a production of the spooky tale of the Headless Horseman; for ages 5 and up. Sat. and Sun. at 1; through 11/1. Wings Theater in the Archive, 154 Christopher St., lower level (627-2961). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Goldilocks & the Three Bears,** Sat. and Sun. at 1:30, and **Sleeping Beauty,** Sat. and Sun. at 3; for ages 2–10; through 12/22. The Courtyard Playhouse, 39 Grove St., off Sheridan Square (765-9540). $7; reserve.

TWINKLEBERRY & NUTKIN—Storytime. For ages 18 months–3 years. Wednesdays at 10:30 a.m.; on Saturdays at 10:30 a.m., for ages 2–6; through November. 311 E. 81st St. (794-2565). Free.

CHILDREN'S MAGIC MATINEE—Performers Mark Mitton and Imam lead this hour-long show with audience participation; for ages 4–10. Saturdays at 2. 55 Carmine St. (924-1472); $10; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

TOM CHAPIN—The folk singer will entertain with songs such as *Family Tree, Moonboat,* and *Billy the Squid,* to benefit The Penny Bridge Players; for ages 4 and up. 10/12 at 2. Grace Episcopal Church, 254 Hicks St., Brooklyn (718-855-6346). $15, $25, $50.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Pinocchio. See traditional hand-carved, wooden marionettes in a re-enactment of Carlo Collodi's 1882 Italian fairy tale with colorful backdrops; for ages 3 and up. Sat. at 12:30; Sun. at 12:30 and 3; through 12/20. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

THE HAPPINESS MAN—A musical about a young man who tries to save a cursed kingdom, presented by the Queens Children's Theater; for ages 4 and up. Sat. and Sun. at 1. Marketplace Mall in Glen Oaks, lower level, Union Tpke. and 258th St., Queens (718-343-1052). $5; adults $6.

QUEENS ZOO—Reopened after a four-year hiatus, this 11-acre zoo has wildlife such as the American bison, black bear, mountain lion, bobcat, Roosevelt elk, coyote, and California sea lion, and a domestic animal area where children can meet animals up close. 53-51 111th St., Flushing Meadows Park, Queens (861-6030). Hours: Daily 10 a.m.–4:30; under 3, free; 3–12, 50¢; adults $2.50.

CENTRAL PARK PROGRAMS—Belvedere Castle: Building Belva's Bridges. Help design a bridge with the Royal Architect; for ages 5–11. 10/10 at 1. 79th St., south of the Great Lawn. (772-0210). Free; reserve.

THE MUSEUM OF TELEVISION & RADIO—International Children's Festival. Watch children's programs from all over the world; through 3/28. For ages 3–6: The United Kingdom's *Noddy's Toyland Adventures;* France and Canada's *Babar: "The Gift";* Sweden's *Olson's Meat Pies.* 10/10 and 11 at 1. For ages 7–9: The United Kingdom's *The Amazing Adventures of Morph;* France, Canada, and the U.S.'s *The Adventures of Tintin: "Tintin in Tibet."* 10/10 and 11 at 2. . .**Re-creating Radio.** A workshop where children read scripts and operate sound effects to learn about western, mystery, and drama radio programs; for ages 8–13. Saturdays at 10 a.m. 10/10: **Western.** $5; advance tickets recommended. . . Museum hours: Tues.–Sun. noon–6; Thurs. till 8; Fri. till 9. 25 W. 52nd St. (621-6800); under 13, $3; students $4; adults $5.

CHILDREN'S MUSEUM OF MANHATTAN—Columbus Day Celebration. Join in movement and theater games, art activities, museum hunts, and board games about Christopher Columbus; for ages 2–12. 10/10 and 11 from 11 a.m.–4. . .**Tchin's Courting Flute.** A concert and demonstration of Native American flute music; for ages 5 and up. 10/12 at 11:30 a.m.; $2. . .**Explore and Remember.** Learn about the contributions of Native Americans to the Western World with a storyteller of the Naragansett and Blackfeet peoples. 10/12 at 11:30 a.m., 1, and 3. . .**Follow the Dream.** Author Peter Sis will chart the life and voyages of Columbus through storytelling and puppetry; for ages 6 and up. 10/12 at noon, 2, and 3. . .**Talismans.** Make your own personal symbol of connection to the Earth out of natural and reused objects; for ages 6 and up. 10/12 at 1; $2. . .**Mural of Ideas.** Add your own idea, sign, word, poem, or drawing to a mural of Native American culture; for ages 8 and up. 10/12 at 3; $2. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1223). Hours: Mon., Wed., Thurs. 1:30–5:30; Fri., Sat., and Sun. 10 a.m.–5; Thurs. after 3 free to public-school students with identification; $5.

MUSEUM OF MODERN ART—Matisse Family Workshops. Parents and children can explore "Henry Matisse: A Retrospective" on Saturdays before it opens to the public, and join in two-part discussion and activity workshops; for ages 5–10. 10/10 from 10–11 a.m.; Saturdays through 12/12 (except 11/28). Enter at 18 W. 54th St. (708-9795). $15 per family; reserve.

NEW YORK CITY FIRE MUSEUM—Learn about fire safety and examine the tools of firefighting: buckets and helmets, as well as trumpets, toy models, and parade hats, in this renovated 1904 firehouse. Exhibit: **Beat the Heat: Children's Art Projects on Fire Prevention and Safety—**Through 12/5. 278 Spring St. bet. Varick and Hudson Sts. (691-1303). Hours: Tue.–Sat. 10 a.m.–4; 50¢; adults $3.

THE STUDIO MUSEUM IN HARLEM—Mark Making. Use acrylic washes to explore the aspect of form in this painting workshop; for ages 7 and up. 10/10 at 2. 144 West 125th St. (864-4500, ext. 230). $7; reserve.

NATIONAL MUSEUM OF THE AMERICAN INDIAN—Craft Demonstration. Ina McNeil, a direct descendant of Chief Sitting Bull, will demonstrate quiltmaking, beadwork, and rawhide painting. 10/6–9 from 10 a.m. to 12:30; 10/10 from 10 a.m.–4; museum admission. 3753 Broadway, at 155th St. (283-2420). Hours: Tue.–Sat. 10 a.m.–5; Sun. 1–5; $2; ages 7 and under free; adults $3.

BROOKLYN CHILDREN'S MUSEUM—The World of Christopher Columbus. See a traditional array of dances from China, India, Turkey, Italy, and Spain with dancer Hope Sherman. 10/10 at 3. . .**For All My Relations.** Native American songs and stories with Regina Ress. 10/12 at 3. Hours: Wed.–Fri. 2–5; weekends and holidays noon–5. 145 Brooklyn Avenue (718-735-4400). $3.

BOOKS

THERE WAS AN OLD WOMAN WHO LIVED IN A GLOVE, by Bernard Lodge. Preschool. Whispering Coyote Press, $14.95.

ROLLER SKATES! by Stephanie Calmenson; illustrated by True Kelley. Kindergarten–Grade 2. Scholastic, $2.95.

ERRATA: A Book of Historical Errors, by A.J. Wood; illustrated by Hemesh Alles. Grades 2–5. Green Tiger Press, $14.

THE RETURN OF FREDDY LEGRAND, by Jon Agee. Kindergarten–Grade 2. Farrar, Straus and Giroux, $15.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 10/7: Gordon Chambers and Friends. 10/8: Elise Wood Trio. 10/9, 10: Mongo Santamaria 8-Piece Band. 10/11: Johnny Parker Trio. 10/12: Jane Hastay, Peter Martin Weiss Trio. 10/13: Trudi Mann and Men. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 10/9: Dion, of Dion and the Belmonts. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/11: Roberta Flack. 10/13–18: Nancy Wilson and her Trio. Every Tue.–Sat. following the last set until 4 a.m.: "Late Night with Sam Jacobs and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/9: Patty Larkin; Judith Sloan. 10/10: Robben Ford and the Blue Line; Danny Gatton. 10/12, 13: The Brecker Brothers featuring Michael Brecker, Randy Brecker, Mike Stern, Dennis Chambers, George Whitty and James Genus. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/10: Pianist Kirk Lightsey, Robin Eubanks on trombone, and Peter Washington on bass. 10/11: John Hicks Trio featuring Donald Harrison. 10/12–17: Pianist Benny Green with Ben Wolfe on bass. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 10/9: Chris Harford. 10/10: Eleventh Dream Day; Barbara Manning. 10/13: Arto; The Veldt. **No credit cards.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Dance rock club featuring bands every Tue.–Sat. 10/7 at 10:30: All The Voices; Pro-jam with Steve Luongo and Friends at midnight. 10/9 at 10:30: Crystal Eyes. 10/10 at 10:30: Major Domo; Raw Poets at 11:30. 10/13 at 9:30: Big Black Nun; Cleavage at 10:30; Whats Up at 11:30; Wonderland at 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. 10/7, 8: Moose Bulletproof Blues Band. 10/9–11: Hundred Dollar Bill. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/9: Singer guitarist Robbie O'Connell. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 10/12: Les Paul Trio. 10/13–18: Abbey Lincoln. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 10/7–9: Pianist Steve Kuhn with David Finck on bass. 10/10: Jazz blues singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 10/7: Brian Woodbury's Popular Music Group; The Sirens; The Blue Dogs. 10/8: Jennifer Charles; Nora York; Oren Bloedow; Elliott Sharp; Marty Ehrlich; David Licht. 10/9: Charles Bernstein; Mark Dreser/Mark Feldman; Catherine Jauniaux; Tim Berne's Maze. 10/10: Lynne Tylman; Gary Lucas; Spanish Fly; Marc Ribot; Richard Teitelbaum and Isabelle Ganz; John Zorn. 10/11: Richard Hell; Steve Weisberg; Joey Baron; Sharon Topper and G-D is My Co-Pilot; Lennie Picket; Klezmatics. 10/12, 13: Bill Frisell Band. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 10/7: Jimmy Slyde and friends. 10/8: Peaches Mann and trio. 10/9: Dolf Prince and trio. 10/10: Sun Meidia and trio. 10/11: Amy Douglas and trio. 10/12: Liliane Stow and trio with special guest Larry Browne. 10/13: Sandra Jordan and trio. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 10/7: The Fenwicks; Felicia and the Hot Heads. 10/8: Juke Joint Johnny; Brother, Lawrence of Suburbia. 10/9: Steve Forbert Band with Seir Mor. 10/10: Booker T and the MGs. 10/12: Misconceptions. 10/13: Lorraine Ferro; Super Mario Bros.; 3, Topay. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 10/7: Big Ed and the Sidepockets. 10/8: Charlie Musselwhite. 10/9, 10: Sandra Wright and Soul Kitchen. 10/11: Blues jam hosted by the Popa Chubby Blues Band plus special guests. 10/12: Ladies Night with the Eastside Blues Band. 10/13: Bo Diddley Jr. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/11, Tue.–Thu. at 9:15, Fri.–Sat. at 8:45 and 11:15, Sun. at 7:30: Pop-jazz singer Mel Torme with an All-Star 16 Piece Big Band in Celebration of the American Popular Song. 10/13–11/7, Tue.–Sat. at 9:15 and 11:15: Vernel Bagneris presents *Jelly Roll Morton: A Me-Morial*. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Bob Litwack Group with Bucky Pizzarelli and Bob Kindred followed by Bob Thosen Big Band. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Sam Ulano and his Dixielanders. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

ROCOCO—77 W. Houston St., at Broadway (979-7279). New York's latest jazz-club with an intimate atmosphere of a bygone era. 10/8–10: The Mark Cary Quartet featuring Mark Cary on piano, Greg Hutcherson on drums, Duane Bruno on bass and Ron Blake on saxophone. Shows at 9, 11 and 1 a.m. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9:30–1:30 a.m.: Pat Cisarano. Wed. from 9:30–1:30 a.m.: Cynthia Scott. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Jean Dushon. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Lester Lanin. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/7: Culture. 10/9: Tabou Combo. 10/10: Samba Novo. 10/11: O.J. Ekemonde. 10/12: Mambo Mondays at La Tropica Nightclub featuring La Tropica Orchestra. 10/13–15: Vinx. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 10/11, 13–18: McCoy Tyner with Avery Sharpe and Aaron Scott. 10/12: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 10/9, 10: Jean Carne, Billy Paul, Dexter Wansel. Every Sun. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Tue: Bea Montgomery's "Night Of Stars." **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. Through 10/11: Freddy Cole Trio. 10/13–15, 17: Mike Renzi Trio with Chip Jackson on bass and Terry Clarke on drums. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 10/9: Irma Thomas with Dr. John. 10/10: Soca-Reggae Dancy party with Osha. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 10/7 at 9: *El Barrio '92*, musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. 10/12: "Salsa Meets Jazz" with Tito Puente and His Golden Latin-Jazz All-Stars featuring Mongo Santamaria, Paquito D'Rivera, Dave Valentin, Claudio Roditi, Hilton Ruiz, Giovanni Hidalgo, Andy Gonzalez and Ignacio Berroa. **Terrace:** 10/7–11: Leon Parker Quartet. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer-pianist Jay McGovern. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/11: Ray Drummond Quintet. 10/12: The Vanguard Jazz Orchestra. 10/13–18: Pharoah Sanders Quartet. **No credit cards.**

VISIONES—125 MacDougal St. (673-5576). 10/7, 8: Klaus Suonsaari Quartet with Tom Harrell, Bruce Barth, Scott Robinson and Dennis Erwin. 10/9–11: Downtown Project with Joe Locke, Alex Foster, Pete Levin, J.T. Lewis and Jeff Andrews. 10/12: Jam Session. 10/13: Alexander Sipiagin Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 10/8: Dusty Diamonds; Honus Wagner; LifeHouse. 10/9: Repercussions. 10/10: God St. Wine; All Good. 10/11: Beat Happening. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 10/10: Pianist Don Bennett with Tyler Mitchell on bass. 10/11, 18: Marano and Monteiro. 10/12–17: Pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 10/8–10: Mark Schiff. 10/13: Cross Comedy. 10/14, 15: Bob Nelson. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *The Chix Show* written and produced by Jacklyn Guzda featuring Viginia Woo and Jacklyn Guzda, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 10/11: Jim Brewer, John Rizzo, Lenny Travis, Johnny Lampert, Darrell Hammond, Danny Curtis and Scott Bruce. 10/12–18: Phil Tagliaferri, Jim David, Nancy Redman, Willie Asbury, Scott Bruce, Rich Ramirez, Danny Curtis and Mike Eagan. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 10/7: Comedy-magicians Jamy Ian Swiss and Imam. 10/8: Magician Eric DeCamps and comedy-magician Imam with pianist Rich Sanders. 10/9, 10: Magician Peter Samelson and comedy-magician Imam with pianist Rich Sanders. 10/13: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/11: Joe Mulligan, Jon Manfrellotti, Adam Ferrara and Gabe Abelson. 10/13–18: Jon Manfrellotti, Melvin George and Rich Ceisler. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Tasos Marris Group, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Thu. and Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, Sat at 3: Jazz-singer Blossom Dearie. Through 10/25, Tue.–Sat. at 9, Sun. at 7: *An Evening with Anne-Margaret* starring Anne Francine and Margaret Whiting, and featuring Jack Wrangler. Through 10/25, Fri.–Sat. at 11:15, Sun. at 9: Performance artist Randy Allen with *P.S. (Post Stroke) Bette Davis*. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 10/7: Laurie Krauz. 10/8: Joan Mischo. 10/9, 10: Jill O'Hara. 10/11: Barbara Fasano; Raoul Gonzalez. 10/12: Aaron Morishita. 10/13: Barbara Fasano. Shows Mon.–Sat. at 9, Sun. at 5 and 8. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 10/7: Pat Bailey. 10/8: Maggi-Meg Reed with *Beyond the Window*. 10/9: Lori Fischer; Rose Phillips; Jane Fuller. 10/10: Vince Lacey; Michael Marotta; Vickie Phillips; Gotham City Improv. 10/11: Barbara Coppola and Frances Sairrino; Nyat Hurst; Mic Holwin. 10/12: Sharon Squibb; Jessica Smith; Wendy Ginsberg. 10/13: Michael Marotta. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 10/7: Stars of Tomorrow Comedy Round-Up. 10/8: Brass N Glass in *Moments In The Woods;* Marla BB. 10/9: Broken Lizard; Lisa Joy Berstein and Carolyn Mapes; Stars of Tomorrow. 10/10: Four On The Floor; Bad Attitudes. 10/11: Rick Skye in *The Flip Side of Neil Sedaka;* An Unknown Broadway Composer's Greatest Hits. 10/12: Stars of Tomorrow Semi-Finals. 10/13: Paul Scott Goodman. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 10/7: Satin Dolls. 10/8: Zora; Susan Campanaro. 10/9: Marcia Lewis; Miss Coco. 10/10: Bill Wright; Michele Bautier. 10/11: Patty Katz; Ruby Rims; Ed Linderman. 10/12: Ricky Ritzel. 10/13: Jackie Krull; Rochelle Seldin and Jim Luzar. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 10/7: *Sex, Drugs and A Two Drink Minimum,* with comedian Elisa DeCarlo. 10/8: Far Beneath Gotham; Nancy Sirianni and Jack Hoffman. 10/9: Dale Stine; Dangerous Duets. 10/10: Lynn Ross; Miss Coco; No Time Players. 10/11: Charles Truenski as Sheila Gillerman. 10/13: J.Q. and the Bandits; Far Beneath Gotham. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 10/8: Chris Daniels with the Phyllis Grady Trio. 10/10: Judy Kreston and David Lahm with *The Things We Did Last Summer* at 8 followed by *Remembering Felicia Sanders* at 10. 10/12, 19: Celeste Simone with *The World's My Stage*. **Piano Bar:** Tue.: David Lahm Duo with special guest Judy Kreston. Wed.–Thu.: Jerry Scott. Fri.–Sat.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Mon.– Sat. from 10–2 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 10/24: Tue.–Sat. at 9 and 11:15: Pop-jazz singer Maureen McGovern. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 10/11 at 8 and 10:30: Betty Buckley. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 10/7, 9 at 10:30: Steve Black. 10/8 at 11: Frank Zagottis. 10/11 at 10: Linda Miles For EFA. 10/12 at 8: Le Temps-The Music of Charles Aznavour followed by Emma Kemp for EFA at 10:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 10/7: The Lee Genesis Band. 10/8, 15: *Songs Of My Father,* featuring Lillias White. 10/9, 10, 16, 17: The Nat Jones Trio. 10/12: Star Cabaret: Tovah Foldshuh from Broadway to Cabaret. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 10/10, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Susannah McCorkle in *I'll Take Romance, Love Songs for People Who Love Songs*. 10/13–1/30, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Andrea Marcovicci sings *Just Kern*. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 10/31, Tue.–Sat. at 8:45 and 10:45: Barbara Cook. **Bemelmans Bar:** Through 12/31, Tue.–Sat. from 9:45–12:45 a.m. Singer-pianist Barbara Carroll. Every Mon. from 9:45-12:45 a.m.: Singer-pianist Kurt Wieting. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RAMADA PENNSYLVANIA—401 Seventh Ave., bet. 32nd–33rd Sts. (695-7995). **Casini's:** Dine and dance every Wed. from 7–midnight to Michael Bergman and his Big Band, Thu.–Fri. from 7–midnight, Sol Yaged and his Swing Era All-Stars. Tue., pianist Ray Grizell plays from 7, and alternates with the Big Bands Wed.–Fri. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Singer-pianist Richard Atkins plays Mon.–Fri. from 8–midnight and pianist Andy Wasserman plays Sat. from 8–midnight and Sun. from 11:30 a.m.–3:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Fri. from 6-8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8-midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Wed.: Clint Hayes. Music from 6–11. **AE, CB, DC, MC, V.**

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.*, accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**

RADIO HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM;
1560 AM

Wed., Oct. 7

2:00/WNCN—Mozart: Violin Sonata in B-Flat; **Naudot:** Cto. for Recorder in G.

WNYC—Vivaldi: Cto. in g; **Janácek:** Sinfonietta.

WQXR—Vivaldi: Two Mandolin Ctos. in G; **Ravel:** *Rapsodie Espagnole.*

3:00/WNCN—Gottschalk: *Cakewalk,* Suite; **Haydn:** String Qt. in B-Flat.

WNYC—Spohr: Flute Sonata in c; **Fauré:** *Requiem.*

WQXR—Haydn: Sym. No. 8 in G, "Le Soir."

4:00/WNCN—Boyce: Sym. No. 5 in D; **Durante:** Cto. for Strings, "La Pazzia."

5:00/WNCN—Haydn: Piano Sonata No. 60 in C; **Vivaldi:** Cto. for Violin in c, "Il Sospetto."

WQXR—Rossini: *William Tell Overture;* **Warlock:** *Capriol Suite.*

6:00/WNCN—Beriot: Cto. for Violin No. 1 in D.

7:00/WNCN—Albinoni: Cto. for Three Oboes in C; **Martines:** Sinfonia in C.

WQXR—Smetana: String Qt. No. 1 in e, "From My Life."

8:00/WNCN—Mozart: Cto. for Piano No. 14 in E-Flat; **Schubert:** Rondo for Violin in A.

WNYC—Saint-Saëns: Romance.

9:00/WNCN—Bizet: *Carmen,* Ballet.

Thu., Oct. 8

2:00/WNCN—Rimsky-Korsakov: *Tale of Tsar Saltan,* Suite; **Mozart:** Divertimento for Strings No. 1 in D.

WNYC—Weber: Clarinet Cto. No. 1; **Ives:** Violin Sonata No. 4.

WQXR—Kodály: *Háry János.*

3:00/WNCN—Vivaldi: Cto. No. 5 in E-Flat, "La Tempesta di Mare."

WNYC—Brahms: Cello Sonata No. 2; **Picker:** *Keys to the City.*½

WQXR—Beethoven: Sym. No. 8 in F; **Debussy:** *Danse.*

4:00/WNCN—C.P.E. Bach: Sym. No. 4 in G; **Corelli:** Cto. Grosso No. 2 in F.

WQXR—Boccherini: Sinfonia in B-Flat; **Lanner:** *Die Schönbrunner.*

5:00/WNCN—Vivaldi: Cto. No. 11 in d; **Mendelssohn:** String Sym. No. 5 in B-Flat.

WQXR—Berlioz: *Benvenuto Cellini,* Ov.

6:00/WNCN—C.P.E. Bach: Sym. in e; **Naudot:** Cto. for Recorder in C.

7:00/WNCN—J.C.F. Bach: Sym. No. 3 in d; **Mozart:** Divertimento No. 2 in F.

8:00/WNCN—Haydn: Sym. No. 35 in B-Flat, "In Nomine Domine"; **Roman:** Cto. Grosso for Oboe in B-Flat.

9:00/WNCN—Berlioz: *Harold in Italy.*

Fri., Oct. 9

2:00/WNCN—Haydn: Sym. No. 77 in B-Flat; **Albinoni:** Cto. in C.

WNYC—Beethoven: Piano Sonata No. 5; **Ibert:** Divertissement.

WQXR—Sibelius: *Finlandia.*

3:00/WNCN—Biber: *The Sonorous Table;* **Fibich:** Piano Trio in f.

WNYC—Strauss: Songs; **Puccini:** Three Minuets for String Orch.

WQXR—Haydn: Sym. No. 88 in G; **Rossini:** Wind Qt. No. 2 in G.

4:00/WNCN—Vanhal: Sinfonia in a; **Grétry:** String Qt. in E-Flat.

WQXR—Gershwin: Second Rhapsody for Piano and Orch.; **Vivaldi:** Four Violin and Cello Ctos. in b.

5:00/WNCN—Stravinsky: *Scherzo Fantastique;* **Vivaldi:** Cto. for Violin No. 7 in d.

WQXR—Mozart: Sym. No. 1 in E-Flat.

6:00/WNCN—Field: Rondo for Fortepiano and Strings in A-Flat; **M. Haydn:** Divertimento in D.

7:00/WNCN—Massenet: *Manon,* Act III, Scene 3; **Haydn:** Cassation for Lute and Strings No. 6 in C.

WQXR—Saint-Saëns: Cello Cto. No. 2 in d.

8:00/WNCN—Verdi: String Qt. in e; **Bax:** *Festival Overture.*

WNYC—Verdi: *La Forza del Destino,* Excerpts.

9:00/WNCN—Tchaikovsky: Serenade for Strings in C.

WQXR—The Detroit Symphony Orchestra. **Chadwick:** Symphonic Sketch No. 1, "Jubilee"; **Piston:** Sym. No. 4. Conductor: Järvi.

Sat., Oct. 10

10:00 a.m./WNCN—Bach: Trio Sonata in g; **Pergolesi:** Cto. for Flute in G.

WQXR—Dvorák: *Czech Suite;* **Offenbach:** *Orpheus in the Underworld.*

11:00 a.m./WNCN—Mozart: Sym. No. 32 in G, "Overture in the Italian Style"; **Gershwin:** Second Rhapsody for Piano.

WQXR—Strauss: *Don Juan;* **Debussy:** *Estampes for Piano.*

NOON/WNCN—Enesco: Romanian Rhapsody No. 1 in A.

1:00/WNCN—Mozart: *Eine Kleine Nachtmusik;* **Dvorák:** Terzetto in C.

WQXR—"Saturday Afternoon at the Opera." **Franchetti:** *Cristoforo Colombo.* Soloists: Bruson, Ragatzu, Scandiuzzi; conductor: Viotti. Budapest and Frankfurt Radio Symphony Orch.

2:00/WNCN—C. Stamitz: Cto. for Flute in G.

3:00/WNCN—Vivaldi: Cto. for Oboe in C; **Mozart:** String Qt. No. 13 in d.

4:00/WNCN—Britten: *Young Person's Guide to the Orchestra;* **C.P.E. Bach:** Trio Sonata in D.

5:00/WNCN—Ravel: *Le Tombeau de Couperin;* **Vivaldi:** Cto. for Violin No. 6 in g, "La Stravaganza."

6:00/WNCN—Telemann: Ov. in D.

7:00/WNCN—Bach: Recorder Sonata in g; **J.A. Benda:** Cto. for Harpsichord in D.

8:00/WNCN—Salieri: Cto. for Flute and Oboe in C; **Suk:** Piano Trio in c.

WQXR—The Cleveland Orchestra. **Haydn:** Sym. No. 12 in F; **Martinu:** Cto. for String Qt. Conductor: Dohnányi.

9:00/WNCN—Kodály: *Háry János.*

Sun., Oct. 11

10:00 a.m./WNCN—"Classic Guitar." **Rodrigo:** Three Spanish Pieces; **Vivaldi:** Trio for Violin, Lute, and Continuo in C.

WQXR—Grieg: *Peer Gynt,* Suites; **Bach:** Flute Sonata in b.

11:00 a.m./WNCN—Corder: *Prospero Overture;* **Sammartini:** Cto. for Harpsichord in A.

WQXR—Debussy: *Petite Suite;* **Haydn:** Sym. No. 90 in C.

NOON/WNCN—Brahms: *Tragic Overture;* **Vivaldi:** Cto. for Violin in g.

1:00/WNCN—Chicago Symphony Orchestra. **Bartók:** Dance Suite; **Mahler:** Sym. No. 5 in c-sharp. Conductor: Solti.

WQXR—Sibelius: Sym. No. 7 in C; **Beethoven:** Piano Sonata No. 23 in f.

2:00/WNYC—Chamber Music Society of Lincoln Center. **Bach:** Violin Cto. in a; **Shostakovich:** Piano Trio in e.

WQXR—Telemann: Oboe Cto. in e.

3:00/WNCN—Mozart: Divertimento for Winds in F.

WQXR—Mozart: String Qt. No. 20 in D; **Mendelssohn:** String Qt. No. 6 in f.

4:00/WNCN—Strauss: *Till Eulenspiegel's Merry Pranks;* **Rossini:** String Sonata No. 4 in B-Flat.

5:00/WNCN—Schubert: Sym. No. 8 in b, "Unfinished"; **Vivaldi:** Cto. for Oboe in F.

6:00/WNCN—Saint-Saëns: Violin Sonata No. 1 in d; **Elgar:** *Spanish Lady,* Suite.

7:00/WNCN—Leclair: Flute Sonata No. 8 in G; **Haydn:** Cto. for Horn No. 1 in D.

8:00/WNYC—Beethoven: Trio in B-Flat, "Archduke"; **Ravel:** Piano Trio.

WQXR—"Sunday Night Opera House." **Verdi:** *Luisa Miller.* Soloists: Millo, Domingo, Chernov, Quivar, Plishka, Rootering; conductor: Levine.

9:00/WNCN—Mozart: Sym. No. 40 in g.

Mon., Oct. 12

2:00/WNCN—Weber: Cto. for Clarinet No. 1 in f.

WNYC—Rorem: String Sym.; **Respighi:** *Fountains of Rome.*

WQXR—Mendelssohn: Sym. No. 4 in A; **Beethoven:** *Creatures of Prometheus.*

3:00/WNCN—Vivaldi: Cto. for Oboe and Violin in B-Flat; **Boccherini:** Sym. No. 4 in d, "Nella Casa del Diavolo."

WNYC—Nielsen: Sym. No. 6.

WQXR—Telemann: *Water Music,* "Hamburg's Tides"; **Falla:** *La Vida Breve.*

4:00/WNCN—Mendelssohn: String Sym. No. 1 in C; **Haydn:** Wind Qnt. No. 12 in F.

WQXR—Mozart: Horn Cto. No. 3 in E-Flat; **Copland:** *Our Town.*

5:00/WNCN—Beethoven: *Coriolan Overture;* **Bach:** Cto. for Four Harpsichords in a.

WQXR—Salieri: Sinfonia in B-Flat, "La Tempesta di Mare."

6:00/WNCN—Castelnuovo-Tedesco: Toccata; **Graupner:** Cto. for Recorder in F.

7:00/WNCN—Telemann: Cto. for Oboe in d; **Haydn:** String Qt. in D.

8:00/WNCN—Mozart: Piano Trio No. 5 in E.

WNYC—Weill/I. Gershwin: *The Nina, the Pinta, the Santa Maria.*

WQXR—"The Metropolitan Opera: Live Broadcast." **Glass:** *The Voyage* (world premiere). Soloists: Schuman, Troyanos, Perry, Noble; conductor: Ferden.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-Flat, "Emperor."

Tue., Oct. 13

2:00/WNCN—C. Stamitz: Orch. Qt. in F; **Vivaldi:** Cto. for Violin No. 11 in c, "La Cetra."

WNYC—Schumann: Ov., Scherzo, and Finale; **Shostakovich:** Sym. No. 9.

WQXR—Mozart: Horn Cto.

3:00/WNCN—Offenbach: *Kakadu,* Ov.; **Endler:** Sinfonia in F.

WNYC—Fauré: *Pelléas et Mélisande,* Suite; **Gershwin:** *An American in Paris.*

WQXR—Bach: Brandenburg Cto. No. 6 in B-Flat; **Arnold:** *A Sussex Overture.*

4:00/WNCN—Corelli: Trio Sonata in d.

WQXR—Dvorák: *Othello,* Ov.; **Saint-Saëns:** *Rhapsodie d'Auvergne.*

5:00/WNCN—Handel: Cto. for Recorder in B-Flat; **Mendelssohn:** String Sym. No. 2 in D.

WQXR—Rossini: String Sonata No. 5 in E-Flat.

6:00/WNCN—Vivaldi: Cto. for Violin No. 2 in A, "La Cetra"; **Haydn:** Divertimento for Winds No. 7 in B-Flat.

7:00/WNCN—J. Benda: Cto. for Violin in G; **Falla:** Four Spanish Pieces.

WQXR—Schubert: Sym. No. 6 in C.

8:00/WFUV—"A Box at the Opera."

WNCN—Haydn: Sym. No. 80 in d; **Strauss:** Festive March in E-Flat.

WNYC—Beethoven: Piano Cto. No. 5 in E-Flat.

9:00/WNCN—Schubert: Piano Qnt. in A, "Trout."

WQXR—Paganini: Violin Cto. No. 1 in D; **Schubert:** Piano Sonata No. 13 in A.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CNBC CNBC
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SCI Sci-Fi Channel
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., OCT. 7

3:00 p.m.
2 1992 League Championship Series. After 162 baseball games, just four teams remain. In the National League, the Pittsburgh Pirates and the Atlanta Braves play Game 2 in their best-of-seven series today, live from Fulton County Stadium in Atlanta. The remaining games will be played on Friday, Saturday, Sunday, Tuesday, and Wednesday. The American League series begins tonight at **8:00,** with the Oakland A's visiting the champion of the Eastern Division (at presstime, the Toronto Blue Jays appear most likely). Games 2–5 will be played Thursday, Saturday, Sunday, and Monday. See each day for time and site.

7:00
AMC The Gunfighter (1950). Like Clint Eastwood in *Unforgiven,* Gregory Peck plays a notorious gunfighter who only wants to live down his past in peace. But we wouldn't have much of a movie if he succeeded. A top-drawer Western with a sharp script and good performances. Followed, at **8:30,** by **Reflections on the Silver Screen: Gregory Peck.** (30 min.)

8:00
9 Something Wild (1986). Jonathan Demme's movie begins as a screwball comedy and ends up as a mess. Jeff Daniels is a repressed Wall Street type who gets picked up by a downtown girl (Melanie Griffith). Soon they're tooling around New Jersey and having kinky sex in motel rooms. Griffith seems lost once she takes off her black wig and reveals that she is really Audrey, a small-town rebel. With Ray Liotta as a very bad bad guy. (2 hrs.)

13 49 Realms of the Russian Bear. The final two segments of a six-part series about the wildlife of Russia and the Central Asian republics. "Siberia: The Frozen Forest" explores, among other things, the greatest forest on earth, covering 6,000 miles. And "Born of Fire" takes a look at the Kamchatka region, home to some of the most active volcanoes on Earth. (2 hrs.)

9:00
21 Follow the Fleet (1936). A terrific Irving Berlin musical in which sailors Fred Astaire and Randolph Scott set their sights on Ginger Rogers and Harriet Hilliard, who portray sisters. Among the highlights: "Let's Face the Music and Dance" and "We Saw the Sea." (2 hrs.)

SHO The Fisher King (1991). A great big megalomaniacal mess from Terry Gilliam. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, but he sees a chance for salvation when he meets a weird bum played by Robin Williams, whose wife was blown away in the restaurant. (2 hrs. 30 min.)

USA Invasion of Privacy. (Reviewed in this issue.) Robby Benson plays a troubled prison inmate who develops an interest in the magazine writer (Jennifer O'Neill) who comes to interview him. This poses a problem once he gains his freedom. (2 hrs.)

10:05
TBS Papillon (1973). Steve McQueen is Henri Charrière, a prisoner at Devil's Island whose mind is set on escape, despite the very long odds. A complex, satisfying drama, with Dustin Hoffman, Victor Jory. (3 hrs.)

MIDNIGHT
BRV The Fallen Idol (1948). This Graham Greene–Carol Reed collaboration is not as great as their classic *The Third Man,* but it is a beautifully constructed and satisfying thriller nonetheless. With Ralph Richardson, Michèle Morgan. (2 hrs.)

1:00 a.m.
USA Altered States (1980). Feverish, extravagant, deeply absurd, but also a great deal of fun. William Hurt plays a strapping young Ph.D.—a hip Dr. Frankenstein who turns himself into a monster, trips out in isolation tanks, and takes part in sacred Indian drug rituals in Mexico. Directed by Ken Russell. (2 hrs.)

THU., OCT. 8

5:30 p.m.
MAX The Magnificent Seven (1960). John Sturges's big, brash Western remake of *The Seven Samurai,* with wonderful performances by Eli Wallach, Steve McQueen, and Yul Brynner, among others. (2 hrs. 30 min.)

7:00
DIS The Rocketeer (1991). Even with its boyish good humor, charm, and a kidding sense of itself, director Joe Johnston's film is never quite as exhilarating as it should be. The characters are all flat in a genially clichéd style, starting with the true-blue hero, Cliff (Bill Campbell), a daring stunt pilot who discovers a rocket pack. (2 hrs.)

8:00
13 Adam Smith—"The Secret Sharers." Smith looks into the multi-billion-dollar industry of personal information—who controls it and who buys it. (30 min.)

49 Between Boston and New York. A 90-minute special that tries to define the essence of Connecticut, wondering whether the state is anything more than an expanse that separates Boston and New York.

55 Matewan (1987). John Sayles's retelling of a 1920 coal-miners' strike in West Virginia has the virtue of surface authenticity—the perfect set, the players' faces, the beautifully dark cinematography—but the movie never comes fully to life. With James Earl Jones. (2 hrs.) Also shown at **2:00 a.m.** on **11**.

TMC Raging Bull (1980). Martin Scorsese's stunning portrait of 1948 middleweight champ Jake La Motta (Robert De Niro), a man with an iron skull and no brains inside. (2 hrs. 15 min.)

8:30
2 American League Championship Series. Game 2 in the best-of-seven series, live from the home of the American League East champ.

9:00
13 Mystery!—"Maigret." (Reviewed in this issue.) In the first of six installments, Michael Gambon plays the chief inspector created by novelist Georges Simenon. In "Maigret Sets a Trap," the detective, on the trail of a Montmartre serial killer, tells the newspapers that the killer has been caught in order to lure him out into the open. (1 hr.) Also shown Sunday at **11:00 p.m.** on **21**.

21 Capital City. The premiere of a British drama described as *L.A. Law* in London Merchant Bank (hmm . . .). It involves a flock of young dealers who want more than anything to make billions. (2 hrs.)

10:00
4 Total Exposure—Privacy and the Press. Maria Shriver looks into how far the press can go in scrutinizing both public and private people. Shriver's guests include both those who have pursued news, including Jerry Nachman and Richard Johnson, and those who have been been pursued, including Carol Burnett. (1 hr.)

FRI., OCT. 9

8:00 p.m.
A-E The 8th Air Force: Start Engines (Plus 50 Years). Jack Perkins looks back at the final, heroic days of the 8th Air Force, including its massive battles with the German Luftwaffe. (1 hr.)

MSG NHL Hockey. The New York Rangers, who spent last year igniting their fans only to disappoint them—again—open their 1992–1993 season with a road game against the Washington Capitals.

8:30
2 National League Championship Series. The Atlanta Braves and Pittsburgh Pirates play the third game in the series, live from Three Rivers Stadium in Pittsburgh.

9:00
13 Great Performances' 20th Anniversary Special: Celebrating Creativity, American Style. (Reviewed in this issue.) No rehashing here; instead, commissioned works by twenty artists, including Mikhail Baryshnikov, Wendy Wasserstein, Annie Leibovitz, Cy Coleman, and many, many more. With emcee Meryl Streep. (1 hr. 30 min.) Also shown at **10:00** on **49** and Saturday at **1:30 p.m.** on **13**.

A-E Prisoners in the Hanoi Hilton. A one-hour documentary in which host Bill Kurtis exposes the atmosphere of the prisons where American pilots were held in Vietnam. Including archival photographs and interviews with POWs and their Viet Cong captors.

10:00
7 20/20. Tom Jarriel looks into what is called hotel security but is, it could be argued, sadly misnamed. (1 hr.)

10:30
13 Kindred Spirits: Contemporary African-American Artists. A look at the acclaimed traveling exhibition of works by black American artists, and interviews with Maya Angelou and other prominent artists. (30 min.)

1:35 a.m.
21 Our Town (1940). Not quite the stage version—Grover's Corners, New Hampshire, has scenery here—but much of Thornton Wilder's play is intact in this excellent adaptation. With William Holden, Martha Scott, Frank Craven, Fay Bainter. With music by Aaron Copland; directed by Sam Wood. (1 hr. 30 min.)

2:00 a.m.
11 Alice Doesn't Live Here Anymore (1975). The widow of a truck driver struggles to make a new life for herself and her young son. Martin Scorsese's ambitious movie (on which the TV series *Alice* is based) reworks an old theme, updating the point of view to a more feminist perspective. Featuring a superb, Oscar-winning performance by Ellen Burstyn. With Kris Kristofferson. (2 hrs.)

SAT., OCT. 10

NOON
7 College Football. National powers Miami and Penn State square off at Beaver Stadium in University Park, Pennsylvania.

12:30 p.m.
11 To Live and Die in L.A. (1985). A vicious

cops-and-robbers thriller from William Friedkin, based on a novel by ex–Secret Service agent Gerald Petievich but really a Los Angeles retread of *The French Connection*. Again the cops use criminal methods to catch ruthless criminals; again there's a great car chase. But here, Friedkin's style is icy and chic rather than gritty. William L. Petersen gives an exciting performance as the lead. (2 hrs. 30 min.)

1:00
MAX **Voices From the Front.** A 90-minute documentary about the efforts of gay-community activists to provide people with AIDS with a more responsive government, faster approval of drugs, and better public acceptance.

1:30
NICK **Beyond Belief.** A new half-hour kids' series exploring some of the strangest and silliest stories around, and whether they might actually be true.

2:30
2 **1992 League Championship Series.** First, Game 3 of the American League series, live from Oakland's Alameda County Coliseum. At **8:30,** Game 4 of the National League series, with the Atlanta Braves visiting the Pittsburgh Pirates.

3:00
11 **52 Pick-Up** (1986). For those who enjoy squalor and hopelessness, John Frankenheimer's adaptation of Elmore Leonard's scuzz novel is a winner. Life in Los Angeles, we're told, is nasty, brutish, and short. Starring Roy Scheider as a blackmailed businessman, Ann-Margret as his wife, and John Glover as an extraordinarily repulsive pornographer-killer. (2 hrs.)

7:00
13 **Nature—"Under the Ice."** Dwelling in Antarctica's subzero water is not a human thing to do, but plenty of penguins, seals, corals, sponges, tubeworms, and anemones do just fine, thank you. Here's a look at how plants and animals adapt to survive such an environment. (1 hr.)

8:00
13 **The Boy Friend** (1971). Ken Russell's flamboyant homage to Hollywood musicals of various vintages, an often campy but sincere film that features Sandy Wilson's very clever music. With Twiggy, Christopher Gable, Tommy Tune, and many others. (2 hrs. 30 min.) Also shown Sunday at **noon.**

HBO **Michael Jackson in Concert in Bucharest: The Dangerous Tour.** The prince of pop in a two-hour concert performance, the whopping price tag of which has overshadowed the fact that Jackson is performing in Romania, of all places.

10:30
13 **Dominoes.** A one-hour documentary of sixties love and hate, including footage of the Watts riots, the 1968 Democratic National Convention, the Haight-Ashbury scene, and more. There's also lots of music, including B. B. King, the Rolling Stones, and Jimi Hendrix.

11:30
13 **Alive TV—"MTV: The Reagan Years."** A half-hour look at how MTV created itself and spawned a million imitators of its style.

SUN., OCT. 11

1:00 p.m.
2 **NFL Football.** The Phoenix Cardinals come to the chilly confines of Giants Stadium to take on the New York Giants.

9 **The Taking of Pelham One Two Three** (1974). The plotted suspense moves along roughshod over some tastelessness, including a comic-strip mayor, in this drama of the hijacking of a subway car, but the incredible caper is given credibility by the first-rate performances of Walter Matthau and Robert Shaw, among others. Joseph Sargent directed. (2 hrs.)

2:30
13 **1492 Revisited.** An alternative view of the Columbus quincentenary, focusing on an art exhibit titled "Counter Colonialismo." (30 min.)

4:00
2 **1992 League Championship Series.** Game 5 of the National League series (if necessary, of course), live from Pittsburgh. And at **8:00,** the American League teams play Game 4 in their best-of-seven series.

4 **NFL Football.** The New York Jets visit the Indianapolis Colts, with both teams a long, long way from their historic Super Bowl matchup.

13 **A New Orleans Jazz Brunch: A Great Chefs Special.** In New Orleans, jazz and brunch have gone together since the late 1800s. Here's a look at early Creole cooking and early jazz. (1 hr.)

5:00
11 **Blade Runner** (1982). Ridley Scott's homage-parody of forties *film noir,* set in twenty-first-century Los Angeles. Harrison Ford is a retired police detective called back into service to eliminate some robots that look exactly like humans and have gone berserk. (2 hrs.)

7:30
13 **Behind the Scenes With Nancy Graves.** A look at sculpture and physical balance, as Graves creates pieces of art using cranes and found material. Also, Brian Dewhurst performs high-wire theatrics. (30 min.)

8:00
13 **Common Threads: Stories From the Quilt.** This 1989 documentary has been updated to include the latest on the fights against AIDS. But it primarily tells the stories of five people with AIDS, from an Olympic athlete to an 11-year-old boy. Narrated by Dustin Hoffman, with music by Bobby McFerrin. (1 hr. 30 min.)

A-E **Monty Python and the Holy Grail** (1974). A thoroughly absurd Middle Ages comedy from the Monty Python troupe, chronicling with great creative license how King Arthur assembled his Knights of the Round Table and pursued the Holy Grail. (2 hrs.)

BRV **Stevie** (1981). An effective filmed version of Hugh Whitmore's play about Stevie Smith, the English poet who lived most of her adult life in a small suburban house with her devoted aunt. Mona Washbourne is lovely as the aunt, and Glenda Jackson, as the volatile, neurotic poet, is also excellent. (2 hrs.)

9:00
4 **Jackie Collins' 'Lady Boss.'** (Reviewed in this issue.) Part 1 of 2. "An instant trash semi-classic," writes John Leonard about the latest Collins mini-series to come down the pike. There are mobsters, rock stars, a woman bent on revenge, and an awful lot more. (2 hrs.) Part 2 shown Monday at **9:00 p.m.**

7 **Overexposed.** (Reviewed in this issue.) When Marcy Walker is told that her husband is sleeping around, she does what any right-thinking wife would do: She sleeps with the man who told her. This man videotapes the affair and circulates copies of the tape to, among other people, the woman's husband. (2 hrs.)

10:00
CNN **The Battle to Lead—"A Heartbeat Away."** In the fourth of six election-year specials, CNN looks at the credentials and intangibles of both candidates for vice president, Dan Quayle and Al Gore. (1 hr.)

TDC **The Feuding Tombs of Christopher Columbus.** Both Spain and the Dominican Republic have long claimed to house the true remains of the Italian explorer. Here's a half-hour report on the ongoing controversy.

3:00 a.m.
5 **Alfie** (1966). Michael Caine is splendid in this boisterous version of Bill Naughton's stage play, starring as a playboy whose tangled affairs lead to multiple complications. With Shelley Winters, Julia Foster, Denholm Elliott. (2 hrs. 25 min.)

MON., OCT. 12

8:30 a.m.
13 **OpSail '92: The Tall Ships Parade.** Highlights of the July 4 parade up the Hudson River to commemorate Christopher Columbus's discovery 500 years ago. Followed, at **9:30,** by **The Parade of Sail,** a four-hour special that shows a mass of tall ships from a very close perspective.

1:30 p.m.
13 **Columbus's Magnificent Voyage.** A three-hour special, culled from the seven-part series *Columbus and the Age of Discovery*, using replicas of the *Nina*, the *Pinta*, and the *Santa Maria* to re-create Columbus's voyage.

3:00
2 **American League Championship Series.** Game 5 in the best-of-seven series (if necessary), live from the home of the Oakland A's.

7:00
AMC **Everything Happens at Night.** The skater that both Ray Milland and Robert Cummings are trying to woo isn't just anyone—it's Sonja Henie. She does well in this fluid picture, as do the male leads, who play writers trying to find an elusive political commentator in Switzerland between passes at Henie. At **8:30,** it's **Thin Ice** (1937), which—you guessed it—stars Henie. Tyrone Power plays the handsome prince who deigns to fall in love with a simple young woman, with Henie once again performing nicely. (1 hr. 30 min.)

8:00
13 49 **Space Age—"Quest for Planet Mars."** Christopher who? The first of a six-part series that tries to examine the age of space as thoroughly as other eras—the Renaissance and the Industrial Revolution, for example—have been examined. (1 hr.) Also shown Tuesday at **10:00 p.m.** on 21.

MAX **Tatie Danielle** (1990). A wicked satire directed by Etienne Chatiliez, starring Tsilla Chelton. Tatie Danielle may be the meanest woman in the world: She's a childless widow who hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. (2 hrs.)

8:05
TBS **No Time for Sergeants** (1958). Andy Griffith stars in this jovial comedy about a Georgia hayseed who's inducted into a peacetime Air Force. With Myron McCormick as the sergeant who doesn't handle his duties so well and, in a small role, Don Knotts. Based on Ira Levin's Broadway play. (2 hrs. 30 min.)

8:30
2 **National League Championship Series.** If the Pittsburgh Pirates and Atlanta Braves have put together a series as exhilarating as last year's, there will surely be a Game 6 in their best-of-seven series. If so, it'll be shown tonight, live from the Braves' stadium.

9:00
4 **Jackie Collins' 'Lady Boss.'** (See Sunday at 9:00 p.m.) Part 2 of 2. (2 hrs.)

7 **Monday Night Football.** A cross-conference rivalry continues, with the Denver Broncos visiting the Washington Redskins.

13 49 **Surviving Columbus.** The flip side of the Columbus Day celebration. This two-hour special offers stories from Pueblo elders and interviews with Pueblo scholars and leaders, considering the centuries-long struggle of American Indians to preserve their heritage. Also shown at **1:00 a.m.** on 21.

TUE., OCT. 13

8:00 p.m.
5 **The Search for Scarlett.** A one-hour special on the worldwide search for the next Scarlett O'Hara (for a mini-series sequel to *Gone With the Wind*).

13 49 **Nova—"Mind of a Serial Killer."** The FBI's Behavioral Sciences Unit tried to get inside the mind of a killer who haunted Rochester, New York. The profile that the FBI drew up proved very accurate, and the killer, Arthur Shawcross, was soon caught. (1 hr.) Also shown at **9:00** on 21.

8:05
TBS **Bustin' Loose** (1981). Richard Pryor, a sneaky-mean ex-con, and Cicely Tyson, a high-minded teacher, chaperone a bunch of variously disturbed, unmanageable, and irritating little kids across the country. Pryor is incandescently funny, and Tyson is a warm, heartfelt presence. (2 hrs.)

9:00
5 **One in Nine.** A one-hour medical special on breast cancer, which will affect one of every nine American women.

13 49 **Frontline—"Clarence Thomas and Anita Hill: Public Hearing, Private Pain."** While the media covered the Thomas-Hill hearing as a battle between the sexes, *Frontline* posits that for many black Americans, it was more about black pride and shame. (1 hr.)

9:30
HBO **Lifestories: Families in Crisis.** "Public Law 106: The Becky Bell Story," the first installment of a series of fact-based dramas, concerns a 17-year-old who becomes pregnant and has an illegal abortion with dire consequences. (30 min.)

10:05
TBS **Year of the Dragon** (1985). Downright awful in spots, Michael Cimino's movie about organized crime in Chinatown is also charged-up, explosive fun, with scenes of flashing brilliance that are crazily alive and exuberant. With Mickey Rourke as a bullying cop and John Lone as a young, college-educated hood. (2 hrs.)

MIDNIGHT
13 **The Sexual Harassment Quiz.** A public-affairs special in which a veteran journalist and a lawyer lead a studio audience through 28 different workplace situations that may or may not involve sexual harassment. A primer for male-female relations in the nineties, which are sure to grow more complicated. (1 hr.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

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Pretty, Perky, Passionate Portia—(5'5", red hair, green eyes, shapely) - seeks sensitive, sane, sexy, tall, top CEO/professional, over 48, with a tender heart - for merrymaking and monogamy with fun-loving, level-headed partner. 6789 ✉ ☎

Are You A Great Guy?—I'm an attractive, intelligent Jewish woman, 35, searching for that one special man. He should be loving and lovable, and want to be my best friend. Could that be you? 6799 ✉

Enter My Dreams!—An exciting, intriguing, sincere MD, PhD, Ivy degrees, unusually successful, handsome, lots of fun to be with, loving, 30s, muscular, tall, grand sense of humor and zest for life - dreams of an intelligent, loving beauty, to 39, for sharing laughter, family - a lifetime. Note/photo necessary for reply. 3903 ✉

I Love New York!—Smart, book-selling woman, 33, with honest green eyes and a beautiful smile, enjoys biking in Central Park, Indian food on Sixth and holding hands along Broadway, is seeking mature, successful man, to 39, whose heart and generosity are as big as the Apple - enjoys his home, close friends and all the city has to offer. Nonsmoker only. Photo please. 8980 ✉

Handsome, Playful, Thoughtful—29, physician - seeks attractive, warm, educated, slender white female, 21-28, to share ourselves and the good things in life. Note/photo/phone. 6765 ✉ ☎

Beautiful Green-Eyed Brunette—5'4", fit, petite, successful, 30s, fun-loving, passionate - seeks 5'10"-plus, easygoing, successful professional, 36-48, for committed relationship. Photo - will exchange. 2035 ✉

Beautiful, Sophisticated—Manhattan lady looking for special man over 45 to laugh with...a grown-up, fun-loving man who has not forgotten how to be a boy and lives the good life! Please be intelligent, sensitive, love people, be adventurous and willing to take a risk in or out of business. Photo/note/phone. 3891 ✉

Big Brown Eyes, Slim And Curvy—Beautiful, spontaneous, Juillard-trained musician, 26, Jewish, down-to-earth yet sophisticated, seeks good-looking, successful guy under 40, to drink red wine, read in bed, cuddle and rollerblade. Photo and note; will exchange. 3885 ✉

Disillusioned?—Very pretty blond - PhD, artistic, traveled, stylish Manhattanite (44) promises to please attractive male counterpart. Bio/photo. 8899 ✉ ☎

Forget The Hype—Professional woman in her early 40s is looking for a kind, intelligent man who never dreamed he'd be meeting someone in this manner. Sense of humor a must. 8997 ✉

I Love The Fall—I love exploring the small towns and woods of NY state, I also love hanging out with the girl of my dreams. I am looking for a pretty, petite lady (35-45) to love and cherish. Photo/note, please. 6775 ✉

Help Me Find You—Tall, handsome, successful Yale grad, 34, seeks a warm, caring, thin Jewish female, 5'5" plus, to 32. 3898 ✉ ☎

Warm-Hearted, Upbeat LI Woman—5'4", eclectic interests, seeks sane, 50-60, Jewish soul mate. 2030 ✉

Tall, Good-Looking Business Exec—33, seeks intelligent, mature, career-oriented woman for love, laughter and life. Must enjoy long country weekends as well as NYC. Please be Jewish and between 27-33. Photo/note preferred. 8975 ✉ ☎

Desirable But Modest—I'm a 35-year-old, attractive, professional Jewish female with a good sense of humor, who enjoys the night life. I'm looking for someone who can match both my romantic and serious sides, is fairly established, and who is seeking companionship and possibly a life partner. 8978 ✉ ☎

Handsome, Intelligent Attorney—30, seeks beautiful, slim, fit, Asian-American or white female, 25-30. Note, photo, phone. 2051 ✉

City Concerts/Country Weekends—Successful business executive/investor - stable, educated, adventurous, warm, fun. Loves hard tennis on the courts and soft music at the Met, watching birds in the mountains or pork bellies at the Merc, cool fall days and warm conversations into the night, cutting up firewood or cutting up with kids. Single white male, 40s, 5'5", good-looking, reddish-brown hair, green eyes, trim - seeks attractive, warm, intelligent woman, 30s-40s, for fun/friendship/family. Photo optional/note/phone. 2027 ✉ ☎

Tall, Dark And Ready To Love Again—Good-looking, nonsmoker, businessman, seeks warm, smart, slim, shapely, very pretty Christian lady with class. Should enjoy dining, dancing, some sports, beach and trips. Age 38 to young 46. Photo/note a must. 6785 ✉ ☎

Handsome, Successful, Athletic—Jewish exec, late 30s, seeks bright, spirited, sensitive NYC beauty, 27-34, for love, romance and marriage. Note/photo. 3904 ✉ ☎

Look No Further—Jewish male, 30, MBA, good-looking computer professional seeks top-of-the-line, compatible female. Note/phone/photo. 8919 ✉

Fascinating 50-Something Widow—With looks, brains, glamour job. Slim, shapely, 5'4". Warm, loving - partial to city life, ice cream, cars. No hang-ups, no money worries, no smoking. Please be similar 60ish man, 5'10" plus. Note/photo/phone. 6669 ✉

Sweet, Slender, Shapely—Very attractive, educated redhead, 52 (looks younger), seeks well-spoken, lovable man to 63. 8977 ✉ ☎

Gay Female—31, pretty, blue eyes, sexy, sincere, single, seeks gay female, 28-38. Race unimportant. Photo/note. 6790 ✉

One Man Entire Life...Surprise: Herpes—Petite, pretty, slim teacher. Seeks 47-57, educated professional man with strong sense of self. Note/photo. 6751 ✉

You Are The Man—Whose woman must be bright enough to shine with, sensuous enough to melt with and aware enough to grow with. There is a dynamic, beautiful and slender redhead who can bring this all to you. Please have a strong presence, personal success, high integrity and a song in your heart. I'm 40 - you can be however old you are. If you've just been browsing and I struck a chord...do respond. Note/photo/phone. 3888 ✉ ☎

Manhattan Entrepreneur—46, 5'10", 180. Likes restaurants, dry wit, fashion, cars. Seeks extremely pretty lady, up to 38, nonsmoker. Note, photo, phone. 6735 ✉

Young Man—49, 5'8", seeks nice, attractive Jewish woman, 30-45, living in NYC, for lasting relationship. 8982 ✉

Let's Make A House A Home—Beautiful, blue-eyed blond, professional woman, 32, 5'7", with intelligence, sensitivity, charm and character, seeks handsome, physically fit, successful, passionate man with kindness and integrity, to age 45, for romance, love and marriage. Photo and note appreciated. 6777 ✉

Great Catch!—Handsome, kind, funny professional - seeks pretty woman, 32-45, generous, friendly, tennis a plus, kids okay, nonsmoker. Note/photo. 2022 ✉☎

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STRICTLY PERSONALS
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Albany Gal, Transplanted From NYC—Attractive, trim, affectionate blond, who is 51, 5'8", nonsmoker, and is a successful professional - wishes to connect with a male who enjoys communicating, Vermont, x-country skiing, hiking, sailing, and is interested in sharing an exciting future. 6774 ✉

Seeking My Spiritual Husband—Single white female - tall, blond, pretty PhD, with soul of an artist, seeks tall, single white male, 35-50, who loves nature, poetry, horses and adventuring. He is kind, loving, bright, desirable, and searching for a woman who is rare. Princeton. 3894 ✉

Is There A Doctor In The House?—Pretty, successful, athletic female, with great smile/body/brains, seeks tall, funny, outgoing Jewish MD, 30 plus, who loves sports, NYC night life, and wants the best of everything. 6757 ✉ ☎

Pretty, Athletic, Secure Writer—Fairfield County widow, late 40s, seeks tall, stable male, 48-58, who is looking for a long-term, monogamous relationship. Flexibility, intelligence and humor would create a happy balance. 6783 ✉

Producer Looking For Leading Lady—To star in new Broadway hit show called "Forever And Ever." Your leading man is a 44-year-old, successful, very good-looking, 5'10", 178 lbs, blue-eyed, brown-haired, semi-retired gentleman of class (who knows how to treat a woman as a woman). He's fun-loving, affectionate, a man-about-town and uncompromising. His leading lady must be very attractive, vibrant, sophisticated, fun-loving, good-natured, and have a great sense of humor. She must be warmhearted, worldly, romantic, wild, naughty and nice (and know how to dress for all occasions). She must be over 5'5", and old enough to know... Note/photo a must. 6755 ✉

Passionately Seeking—Intellectual, sensitive, romantic lady (slim, 35-45) for companionship, the arts, quality time... Male PhD, warm, well-traveled. Photo. 2028 ✉

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42-Year-Old, Self-Effacing—Athletic, single Jewish male, MD, 5'3", seeks a trim, enchanting, unencumbered and quite exceptional female, 4'10"-6'2" (what's the diff?), with a daring sense of humor. Note/phone/photo. 2017 ✉ ☎

Wanted:—Warm, attractive, funny, sensitive, successful Jewish male (40s-50s) to share movies, theater, travels, laughter, serious relationship with this warm, pretty, petite, vivacious Jewish woman. Must like kids, dogs and be a nonsmoker. NYC/NJ. Note/photo/phone. 8917 ✉

Single Jewish Male MD—Handsome... seeks beautiful Jewish female, 22-26, educated professional - to share opera, films, long walks, good food and fun times. Photo a must. 3905 ✉

Stop Reading This Ad!—Unless you are as daring and unusual as I am, it will be a waste of your time and mine. I am in the men's publishing field, extremely controversial and successful. I'm looking for a beautiful or accomplished woman (model/actress/stewardess), 18-39, who wants to share my lifestyle. I'm in my early 50s, "Hemingwayesque," and I love film, theater, fine dining, and travel to my three homes. No photo - no response. 7006 ✉

Single White Male—37, attractive, athletic, investment banker, 6'1", 185 lbs, with multiple six-figure income, seeks voluptuous female (25-35) to enjoy sports, travel and romance in exotic locales. Photo a must. Will reply in kind. POB 697, Church St. Station, NY, NY 10008-0697.

Handsome Man—Own business, seeking intelligent woman of value, to 47, warm, with sense of humor. 3892 ✉ ☎

Well, I'm Not Jewish, But I Love Israel—And could even settle there. I'm 32, female, 5'6", looking for a man of God, with a passion for books, travel, music and nature, to share narrow path. 3906 ✉

Above-Average Looks And Personality—Warm, funny, sharp female, 29, seeks funny, successful, romantic man, 30 plus, over 5'9", to light my fire. 6770 ✉

Gay White Female—Westchester, 30, 105 lbs, seeks together person who is not into games. I enjoy travel, fishing, watching sports, dining, etc. Photo. 2029 ✉

Tall, Slim, Witty—40ish, Bay Ridge lady of many interests, assets - into dancing, arts, seeks charming, secure man of good taste. POB 09-581, B'klyn, NY 11209

Handsome, Athletic, Sensitive—40, Jewish professional male - seeks tall, in-shape, pretty, sensuous, earthy female, 28-40, to share life's experiences. Photo/note/phone. 2031 ✉

Attractive, Eclectic, Intelligent Male—29, dry wit, open mind, seeks female, 22-32, with similar qualities. Race, religion unimportant. Honesty a must. 2002 ✉ ☎

Curious And Fun—Single black female professional seeks interesting, international single male (28-32) to experience New York. Note/photo. 6780 ✉

Hunk With Sensitivity—Seeks extremely pretty, slim, very feminine woman, 26-35. I'm successful, fun, smart, 6'2", great body, athletic, 40, seeking sophisticated woman with similar qualities, for champagne dinners out, videos in, and romance wherever. Phone/photo a must. 3889 ✉

Raised Orthodox—Now somewhat lapsed... Very attractive, professional woman, 30 - enjoys movies, puzzles and skating. Seeks similarly lapsed, good-looking, athletic man for Scrabble...and other games? Sense of humor and photo a must. 6758 ✉

This Warm, Good-Looking, Romantic—Jewish male, mid 50s, seeks a sensitive, intelligent, attractive, stylish Jewish female, 42-52, to share love and a lasting relationship. This guy likes sports, movies, travel, good restaurants, walks on the beach, and is able to love and give. I am ready. Note and photo a must. 3887 ✉

Beautiful, Successful Exec—Smart, sexy, with passion for Judaism/Israel, seeks an intelligent, successful Jewish man, 37-48, for the best life has to offer. 6786 ✉ ☎

Kindhearted, Good-Humored—Handsome, 34-year-old, single, Jewish (nonreligious) male, MD, down-to-earth, looking for a bright, pretty, emotionally available woman who's excited by the prospect of an everlasting relationship. Note/photo/nonsmoker please. 2032 ✉

Very Handsome, Successful—Entrepreneur, Fifth Avenue based, 38, Italian-American. Seeks a very attractive, intelligent young lady, 24-34, who enjoys good conversation, fine dining and tropical climate. I enjoy just about anything, especially sincerity that can lead to a solid relationship. Note/photo/phone. 6781 ✉

Handsome Lawyer—36, tall, Catholic, fun, affluent, and the recent target of a few hot pursuits, holding out for a strong, soulful, buxom, Christian or Jewish beauty, 20s to 35. Note/photo crucial. 6791 ✉

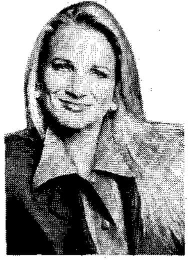
Dazzling Designer—Attractive, warm, sensitive Jewish female, 35, with radiant brown eyes, seeks genuine, thoughtful, mature man, 35-47, for loving relationship. Phone/photo. 2033 ✉

Exciting, Dynamic, Sophisticated—Affluent world traveler, beautiful, intelligent Jewish gal, crazy but loves life. Looking for very special Jewish male, age 45-60, for cozy dinner at the Quilted Giraffe by candlelight, travel, theater, golf, skiing, country club set. Must be elegant, affluent, charming, warm, kind, fun-loving as well as loving. Photo for response. 2036 ✉

Single Female—Attractive (mid 30s, 5'4", slender, hazel eyes), college-educated, intelligent, successful, Catholic, wants to reach out and meet the right guy. I'm also clean-cut, loyal, loving, and enjoy NJ shore beaches year-round. You should be white, Catholic, 34-42, college-educated, hard-working, attractive and physically fit, emotionally mature and interested in a serious relationship - friendship to romance. Nonsmoker. Phone. 6798 ✉

Sexiest Man Alive—Super-handsome, successful businessman, Jewish (nonreligious), 31, athletic, with heart of gold and great sense of humor, seeks a truly gorgeous woman, 21-35, with a fantastic body, sensational smile and warm heart, who wants an exciting, passionate and caring relationship. Photo necessary for reply. 6800 ✉

Dreams Of Love—And fateful encounters. Very attractive Jewish woman, svelte, athletic, long hair, affectionate and fun-loving, seeks Jewish man (mid 30s-40s) to love forever. Photo, please. 8979 ✉ ☎



New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Great Appearance—Even better contents. Very successful, urbane Renaissance man, high-energy, adventurous, with laughing eyes, Ivy education, an intriguing career - and more fun than most, mid 40s...seeks attractive, fit, confident, well-traveled, successful woman. Nonsmoker. Photo/phone. 2037 ✉ ☎

Eureka!—Dynamic, 5'6", leggy blond Renaissance woman seeks 40-plus, bright, down-to-earth modern Medici with sense of humor, joie de vivre and generosity of spirit. Use quill or word processor to describe our romance. Photo. 2024 ✉

Somebody's Mr. Right—Handsome, blue-eyed, articulate Ivy grad, successful executive, seeks an intelligent, happy, very attractive and shapely partner for life's challenges and rewards. I'm a trim, 6' athlete (squash, scuba, skiing), and a singer of jazz and a dancer of swing. Divorced with no children, but optimistic and young enough in spirit and looks (10 years less than my 50) to be ready now. Be adventurous. Respond to box 3901 ✉

If You Loved "Howard's End"—You'll find this stunning, blue-eyed, blond Englishwoman's accent irresistible. Passionate, witty and successful in the film industry, she's seeking a man, 40-55, with a sense of humor, a successful career and, most importantly, the ability to say and feel the things women long to hear but men are rarely courageous enough to speak. Photo please. 8973 ✉

Bi-Female, Black,—30 plus, model, seeks Asian counterpart. POB 3787, NYC 10185

Love And Laughter—Attractive, witty, professional European woman, varied interests - from high- to low-brow, seeks affectionate, intelligent, caring man for happily ever after. Late 30s and up. Photo/note. 6753 ✉

Wordsmith, Inn-Keeper—35, tall, handsome, active. Seeks warm, subtle, jaunty woman. 2038 ✉

Costner, Cruise, Sheen, Swayze—I think they're great actors, too. Fun, handsome Jewish professional, 27, with style and a great sense of humor, seeks single Jewish female, 22-30, who enjoys movies, quiet dinners, sports and just a good, fun time (don't be nervous to write; this is the first time I'm doing this, too). Note/photo appreciated/phone. 8974 ✉

Desperately Seeking Steven—Last seen: the Film Forum, Shea, Zabar's, MOMA, SOB's. Bright, pretty psychologist - "Susan", seeks soulful, intelligent professional man, 32-41. Photo. 8981 ✉

Let's Meet—If you are a successful Jewish male, under 49, with class, sensitivity, smarts and a good sense of humor, I am your female counterpart - sexy, slim and very pretty, 39. Photo. 3886 ✉

Sensuous, Creative, Romantic—The party was at a magnificent penthouse apartment overlooking the city. She wore a black lace dress that clung sensuously to her body. He was tall, dark and handsome. Their eyes met from across the room, and from that moment on she knew they would be together always. Unfortunately, I couldn't attend the party, so I am placing this ad instead. Very attractive blond, slender yet curvaceous, early 40s, president of Madison Avenue company, with interests that range from poetry to Plato, city nightlife to country wildlife, seeks an earthy yet sophisticated man, 45 plus, not afraid of romance or commitment. Note/photo/phone. 2010 ✉ ☎

Single, White LI Female—Mother of two, 39, self-employed, looking to connect in a meaningful way with an honest, sincere, and together Christian/Jewish man. Wants to live, love and laugh. Enjoys music, dancing, dining, traveling, golf and, most of all, good people. Photo. 6756 ✉

Unclaimed Treasure—Very attractive, warm, fit, creative, intelligent, athletic, slim, outdoorsy Jewish female, 37, seeks educated, kind, sincere Jewish man, 32-45, who enjoys tennis, working out, movies, fireplaces, reading and country drives, to share life's adventures. Nonsmoker. Note/photo, please. 6761 ✉

Fall Preview—Funny, warm, easygoing, showing by 5'11", blue-eyed, Jewish, 34, romantic male, looking for funny, bright, active, extra-special Jewish woman for friendship, love and laughter. 6750 ✉ ☎

Vivacious Manhattan Journalist—With rebel streak and penchant for hats, seeks terrific, literate, street-smart guy, mid 40s-mid 50s, with sense of humor, for good, maybe lasting relationship. No tortured souls or Casanovas need apply. Letter/photo/phone, please. 6767 ✉

Blue-Eyed, Blond Southern Belle—Slim, 27, seeks single white male - athletic, 27-35, under 5'11", with traditional values, who loves animals and amusement parks. Nondrinker. Photo/phone. 6788 ✉ ☎

Elizabeth Bennet Seeks Mr. Darcy—Slim, pretty Italian woman with intellectual interests, also enjoys simple pleasures, seeks white male, 40s. 8987 ✉

Great Guy—Attractive, youthful, together, trim, fit, witty, intelligent, 61. Seeks pretty counterpart, 42-52, for joy, sharing, intimacy, all. Central NJ, health professional, nonsmoker, is ready for you. Photo essential. 6766 ✉

It's A Long, Cold Winter—Slim, attractive, dynamic, successful medical professional living in Manhattan - hoping to meet a good-looking, energetic male, 45-55, who's sincere and romantic, loves to laugh and, above all, is enthusiastic about life. Note/phone/photo a must. 6772 ✉

So You've Been Looking—High and low for a terrific guy who you'd feel great holding hands with while walking down the street, proudly introducing him to your friends and family and living happily ever-after. I'm 36, classy, honest, athletic, not bad-looking, and will only settle for the sweetest, most beautiful, nonsmoking woman under 35, whom I can trust and love, to become my best friend. Photo, please. Phone and note. 8990 ✉

Jewish Male, 25—College student, seeks older Jewish woman (32-42) for relationship. Note. 3819 ✉

Handsome, Healthy, Educated—NJ single male, 5'9" tall, 155 lbs, self-employed, kind, gentle, considerate - seeking very beautiful, trim, sensuous lady, 30 to 40, for sharing the beauties and pleasures of life. Please send photo or description. 6673 ✉

Handsome With Blue Eyes—Is this unique, athletic man of 25, seeking an older woman. Photo. 8992 ✉

Beautiful, Affluent Italian Woman—Psychologist, seeks attractive, affluent, emotionally stable Jewish male, 45-55, ready for a committed relationship. Photo/business card. 8993 ✉

Does A Smart Woman Turn You On?—Manhattan writer - sexy, sophisticated, broad intellect, seeks successful, sensual, energetic, 40s-50s male, liberal and loyal, who loves to read, talk about art and politics, enjoys food, retains unquenchable curiosity for life - for passionate, committed relationship. Note/photo. 8994 ✉

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts, seeks bright, attractive and preferably European friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 2011 ✉

Chinese Female, Medical Professional—Classy, upstate NY, seeks 50-plus, fit, successful white male for keeps. 2014 ✉

Low-Maintenance Guy, 34—Wants to meet woman who's smart and sexy, athletic and self-assured, 28-35, 5'5" plus a plus, for real thing. Small photo, big note. 6762 ✉

Do You Believe—Something wonderful is about to happen? Pretty, professional, 35, 5'8", slim, blue-eyed blond, with independent spirit and warm/gentle heart does. Enjoys tennis, creative pursuits. Seeks handsome, upbeat, giving man who affirms life and envisions the joy of a loving, committed future. Photo/bio, please. 6763 ✉

Pretty, Successful, Athletic Lady—Seeks partner for life's adventures. I'm slim, 40s - loves sports, the arts, the outdoors. You are upbeat, Jewish, secure, successful, funny and fit. Photo. 6764 ✉

Dynamic Male—40, good-looking, down-to-earth, upbeat, witty, financials, seeks an unpretentious, sincere, communicative, emotionally accessible female, 27-37. Animal lover, concert-goer, tennis partner a plus. Note/phone/photo a must. 6769 ✉

Gay White Female—Attractive, 5'8", 39, nonsmoking Manhattanite executive, seeks kindred spirit for fun, movies, dinner parties, travel, sensual evenings and possible relationship. Recent photo and note please. 3893 ✉

All I Need Is One—Beautiful and intelligent lady for this 42-year-old, successful Jewish businessman, so we both may enjoy the finer things of city life, weekend travel by private plane, good and bad times together, sports and lots of laughs. Photo a must. 2005 ✉ ☎

Starting Over—Pretty, slim, classy, educated, great sense of humor, nonsmoker - likes tennis, theater, dining out and generally enjoys life. Looking for attractive, successful, Jewish (nonreligious) male, age 45-59, to capture my heart. Note/photo/phone appreciated. 2012 ✉

Cute And Petite—Single Jewish female, 28, 5'3", slim, computer professional from North Jersey, seeks handsome, professional, single Jewish male, 27-34, to enjoy each other's company. Phone and photo. 3907 ✉

Single Dad—48, 5'10", company president. Interests include reading, theater, swimming, hiking, vacationing at country inns. Seeks committed relationship with woman (35-45) who is attractive, kind and intelligent. Children a plus. Note, photo. 6773 ✉

Incurable Romantic—Looking for his match to fall head-over-heels in love with. I'm 6', 160, 37, handsome. Enjoys long walks on the beach and candlelight dinners. Seeks an unpretentious woman, 29-37, who is pretty, slim, nonsmoker. Note/photo. 2013 ✉

Classy Widow, Loyal—Northern NJ, seeking successful Christian male interested in the arts and serendipity, 52 plus, 5'9" plus. 2020 ✉ ☎

Gay Woman—55, professional, attractive, sensitive - interests include cuddling, travel, the beach and sports. Seeks gay woman, 47 plus, with similar attributes. Please respond with note. 6776 ✉

Happy And Handsome—This funny, passionate, romantic man is a young 40s business/creative guy who's ready to meet a clear-thinking and beautiful woman (30-37) who knows who she is and what she wants. Note/phone please. 3897 ✉

City Living With Country Values—Beautiful brunette - educated, cultured, slim, 34, enjoys dining, dancing, skiing, riding, travel, arts, monogamy and kids. Seeks fit man, 36-44, attractive inside and out, traditional values, similar interests, successful professional, for commitment and family. Phone/note/photo. 3895 ✉

Answer To Your Prayers—Well-educated, successful Manhattan businessman, 35, very good-looking, athletic, nonsmoker. This 6'1", Jewish, outgoing, down-to-earth Steely Dan Man wants an intelligent, pretty, romantic lady for life of love. Note/photo/phone. 6793 ✉☎

Really Nice Guy—Divorced white male, 40, successful, down-to-earth, fit, caring, sensitive, open and honest, seeks slim, pretty, unpretentious woman to 38, with similar qualities. Interests include skiing, movies, children, laughing, mountains, '60s music, and just sharing life's experiences. Nonsmoking only please. POB 762, Peck Slip Station, NY, NY 10272.

Midtown Lawyer By Day—Westchester single dad nights and weekends, loves photography, morning walks (with CD 101.9), travel (mostly Western Europe and Southwest US) and Little League baseball. Seeks 30s, professional woman, in Westchester/Fairfield or Manhattan, nonsmoker, very bright, very fit, very attractive and very affectionate. If you are basically happy and successful but find yourself looking for that missing piece in your life (or is it "missing peace"?), please write. Photo and phone a must. 3896 ✉

Blond Artist, 40s—Free-spirited female, upbeat, fun-loving, exuberant, warm-hearted - ski, play tennis, love to travel, newly single. Handwritten note/photo, please. 2018 ✉

Wise-Cracking Dame—Striking, shapely redhead, 35, buoyant spirit, warm heart, rapier wit. Seeks upbeat, creative man, 28-42, with boyish good looks and manly virtue, to share life. No Republicans. Note/photo/phone. 2021 ✉

Attractive Professional—Single black female, 25, seeks professional single male for sincere relationship with possibility of marriage. Send photo/note to: 2023 ✉.

The Movie "Wind"—If you resemble the female lead played by Jennifer Grey in any way (persona and intellect), shape (vitality) or form, physical appeal and personal power, I am your soul mate/partner in crime. 45, sailor, flier, wizard, mystic man, tall, lean, rugged good looks. My world is with nature not cities. Photo. 2026 ✉

I'm A Smart, Attractive, Affectionate—NY professional woman (late 40s). Make me smart at finding the right man by answering this ad if you're a successful, educated, trim man - and know the insides of books, theaters, and a woman's heart and mind. It's a plus if you're interested in medicine/science or cuddling. Letter/photo/phone. 6792 ✉

Attractive Widower—42, professional, Jewish, kids, athletic, financially and emotionally secure - seeks pretty, slim female counterpart. Photo. 8976 ✉

Sizzle, Style And Smarts—Successful writer, 37. Slim, striking, warm and witty. Has a weakness for saxaphones, Scorsese, midnight strolls. And a soft spot for an accomplished man with humor, zest and looks. 3902 ✉

No Requirement—Of height - just of depth. Depth of generosity, integrity, kindness, intelligence, wit and stability. White female, 40s, wants to develop a relationship that will lead to marriage. I'm warm, intelligent, fun, energetic, generous, quasi-adventurous, spiritual, fit, financially secure, 5'4". My interests are art, biking, career, classical music, community service, Italy, jazz, jogging, travel and more. Children welcome. No smoking or heavy drinking. Must be financially secure, 30-50. Looking forward to meeting you. Phone/photo. 6787 ✉

Happy New Year—From a pretty, athletic, bright, cultured and accomplished professional woman to a successful, stable and sensitive mensch who enjoys the finer things in life. 52-62. 6784 ✉

Beautiful Blond, Lovely Legs—Sensitive soul, would love to meet a kind man, 65 and above, who loves to travel, has a sense of humor and can cut a rug. 3900 ✉

How Do The Elite Meet?—Sweet, trim, beautiful blond seeks her equal in a handsome, fit, affluent gentleman, 47ish, degreed, clubbed, world-traveled. 6748✉☎

Pretty Lady—38, 5'5", slim, smart, sweet, seeks handsome, smart, well-edcuated man, 38-48. Photo/phone.6795 ✉

Single White Male—49, rises to the occasion when fall appears. For just the right personal seasoning, call the man who professes to be the human equivalent of that cool breeze that caresses the skin at the advent of autumn. All this and he likes opera too. Waiting...your move. 6794 ✉

For Life's Journey—Modern Japanese lady with traditional values, 30s, independent, sensitive and affectionate, seeks compassionate, gentle, wild, cultured and intelligent gentleman with sense of humor. Note/photo. 6796 ✉

Young Doctor—Into tennis and the outdoors, seeks outgoing, witty Christian female, 21-30, for friendship and romance. Photo. 6749 ✉

Modern Day Prince—Single white male, 31, 6', searching for a beautiful princess. Note/photo/phone. 8645 ✉

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Assortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Seek friendship/romance/marriage with Americans. **English Rose Agency** (Dept NY), 2nd fl, Mill Lane House, Mill Lane, Margate, Kent, Eng. tel: 01144-843-290735

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Catholic Singles Matching Club—28th yr. MDs/JDs/PhDs/MAs/BAs... 201-451-1012; 212-366-0446; 914-723-7883; 516-487-6515

LOA Introductions **PARTY** 212-986-8590 Meet pretty **LATIN** and **ASIAN** Ladies for an Afternoon of Dancing and Fun. Sun., Oct. 11th at 2PM. Live DJ. Tix: $25.

A Fall Swing-Out - Thurs., 10/8—Party w/NY's savviest prof'ls Ovo Cafe. 517-3391

Country Music Match—Single and looking? Like the C & W music scene? PO Box 4407, Stamford, CT 06907-0407

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594**

DOC'S PARTY - Affluent prof'ls, 24-39, Tavern On the Green, Fri, Oct 16, 9pm, $20pp. **LI Party** - La Vigna, 63 Glen Cove Rd, Fri, Oct 23, 9pm. $15pp. **718-279-8596**

Successful Jewish MEN, 30-60—Join Introductions Club. Recom'd by NYM, New Yorker, CBS. Meet quality women. (Space now for women, 25-30.) Dinner Party For 50 On 10/25. Reservations Required. **877-0723**

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Meet At CLASSICAL CABARET—Enjoy music in stunning art deco building on CPW. Social hour to follow. $20. Oct. 15th & 17th - 8:30PM. Res: **212-799-5064**

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Third Annual Halloween Dance Weekend at the Pines Resort. Learn how to dance, plus meet women. High ratio of women to men. Call 1-800-367-4637.

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Last season's events sold out — Don't miss out! Call now, to join NY's most eligible theatregoers for Off-Broadway's award-winning best, starting Oct. 20. **Call 212-787-8302**

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MANHATTAN SINGLES LTD.
SUN, OCT 11th - 6PM - $22.
ST. MORITZ, 50 Central Park South.
Buffet Dinner/DJ Travesties Ages 35-49.
Jackets req. **Info: Lana Gunn 212 744-8515**

Asian & Asian-American Women Meet American prof'l men at **Ovo Cafe,** 1022 3rd Ave., Fri., Oct. 9, 9 PM. No membership fee. $30, incl. drink, hors d'oeuvres & dancing. Call for info: 212-549-4500

Singles For Skiing—Party, Oct 13. New Year's wk, Colorado - $940. 718-279-2680

LIAISONS (AGES 22-35)
THURS, OCT 15th - 6PM - $22.
ST. MORITZ, 50 Central Park South.
BUFFET DINNER - DJ TRAVESTIES
Jackets req. **Info: Lana Gunn 212 744-8515**

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STRICTLY PERSONALS

Wanted:—Loving, successful, secure man who believes in a life liberally sprinkled with romance and spontaneity. If you are 50-60, this pretty, petite redhead is waiting to bowl you over with attention and affection. 2006 ✉ ☎

Good Things—Don't always come in tiny packages. This queen-sized, blue-eyed blond, 45, seeks a warm, funny man, 40-50, who appreciates quantity as well as quality. 6760 ✉

Fairly Handsome, Exceptional Person—Great wit, 5'8", varied interests including antiquity and ufology. Nonsmoker and quite successful, 40. Seeks 20-35, classy lady for lasting relationship. Photo/phone please. 8983 ✉

You Can't Have Cindy Crawford—If you're not Richard Gere. Lovely lawyer, Catholic, 36, with slightly less height/curves/money than Cindy, seeks a professional man with slightly more height/brains/personality than Richard. I love autumn, movies, theater, sports. Officers optional, gentleman preferred. Note/phone. 6759 ✉

Israeli—40/5'5", self-employed engineer, down-to-earth type, seeking a professional woman. Prefers warm, lively, smart and cute! 2015 ✉

Sincere Lady, 37—Christian, divorced, loves outdoors: bicycling, skiing, hiking... cooking. Marriage-minded. 8985 ✉

Coming To Las Vegas?—Very good-looking casino cocktail waitress - Ivy League graduate - wants to meet successful professional man, 35-65, who has good values and a sense of fun. Letter, phone. POB 93118-432, Las Vegas, NV 89193

Playful But Serious—Warm, attractive, fun-loving, down-to-earth, passionate Jewish female MD, 37, with dark 'doe' eyes and a witty sense of humor. I have an unusual blend of interests - from classical music, rock 'n' roll, history, the outdoors, current events to working out. I value highly an intimate relationship and am seeking a special man with a curious mind, lively spirit and warm heart. Note/phone/photo. 6779 ✉ ☎

Victorian, Federal, Georgian—Do these words jumpstart your heart? Highly original, fatally artistic, empathic, tender, elegant, impish, slim, 5'8", 40ish redhead, MA in Decorative Arts, ex-antique dealer and art museum curator, seeks kindred spirit. You are a passionate lover of fine architecture, with keen aesthetic sensibility, solvent, successful guy, 40-60, witty, tall, kind, supportive, capable of banter and bona fide communication. Goals: shared values, fiery, creative companionship and enough bookcases! Left my house in San Francisco (award-winning Italianate Victorian), but my heart is ready for Act Two and you. Ultimate location open. Enticing note and photo gets same. POB 103, Larchmont, NY 10538-0103.

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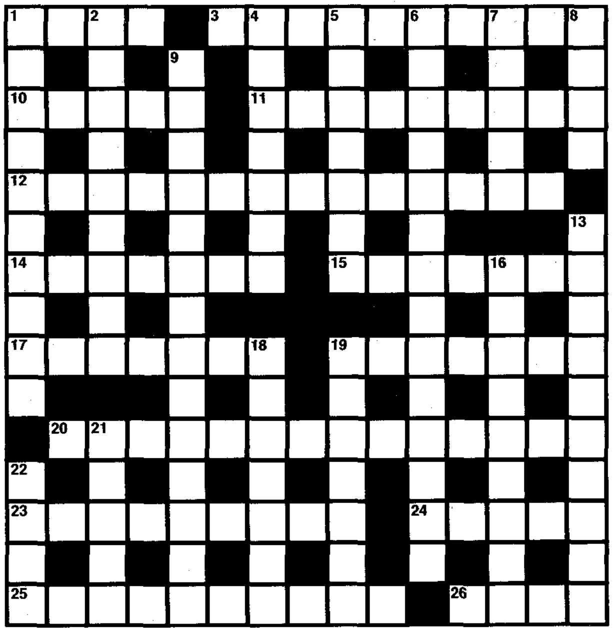
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Go slow island. (4)
3 Possibly best line so put on show. (10)
10 Room with nothing to provide a welcome. (5)
11 A song about bad times may be wormwood. (9)
12 Reach bad end and see spoilt food. (5, 3, 6)
14 Start trying to strike a woman there. (7)
15 Student who shows sign of injury about the beginning of the vacation. (7)
17 As a representative, there is no point holding the first person's. (7)
19 One wise man has little time for another. (7)
20 Excess giving the policeman something to eat before a social occasion. (14)
23 Bird having uneasy feelings about nearly all of the fruit. (9)
24 More than one mysterious beast nevertheless exists. (5)
25 Upset but passed away without strain. (10)
26 Literature means nothing to people in charge of education. (4)



DOWN

1 In a tin bath masquerading as a resident. (10)
2 A lot of cardinals. (9)
4 Tool for bridge? (7)
5 Is alluring but possibly that is scent. (7)
6 Break for one who counts on the mountain in the sacred south. (6, 8)
7 Singer holds one as first principle. (5)
8 Cunning hunter who got stuck into the sausages. (4)
9 Member of the Government who makes the chief opportunity turn up. (4, 10)
13 Noblewomen incorporated in cupboards. (10)
16 Latin made complicated in strata. (9)
18 Scholar shows that arithmetic is looking up. (7)
19 Sink a coal vessel. (7)
21 They are single but we have an egg inside us. (5)
22 Being old, made do without a man. (4)

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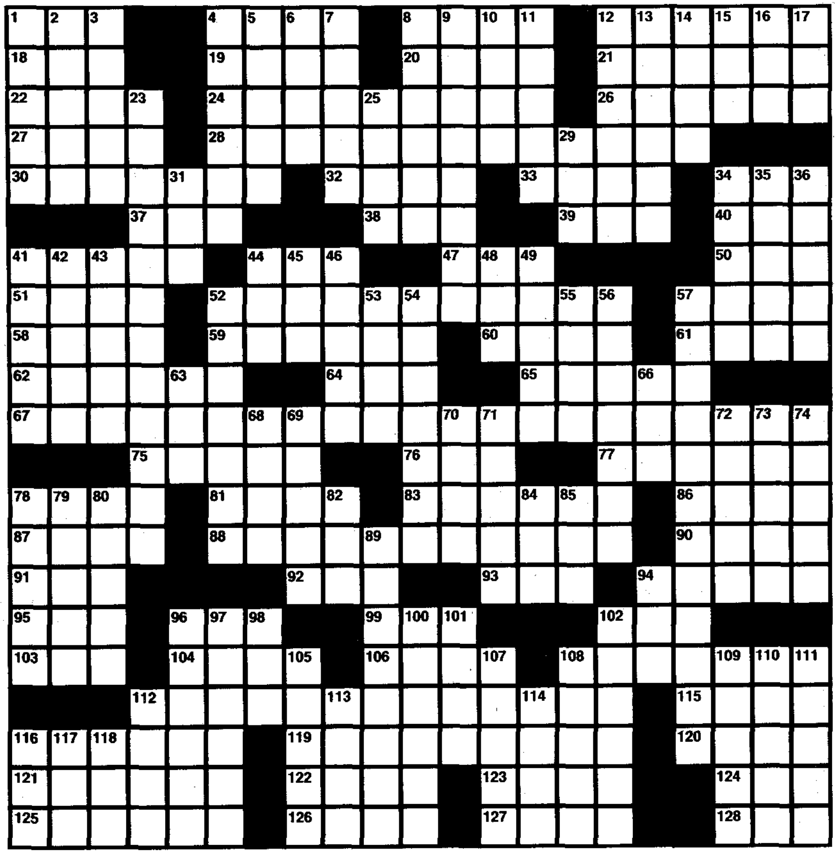
‘IT'S THE PAUL GAME’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

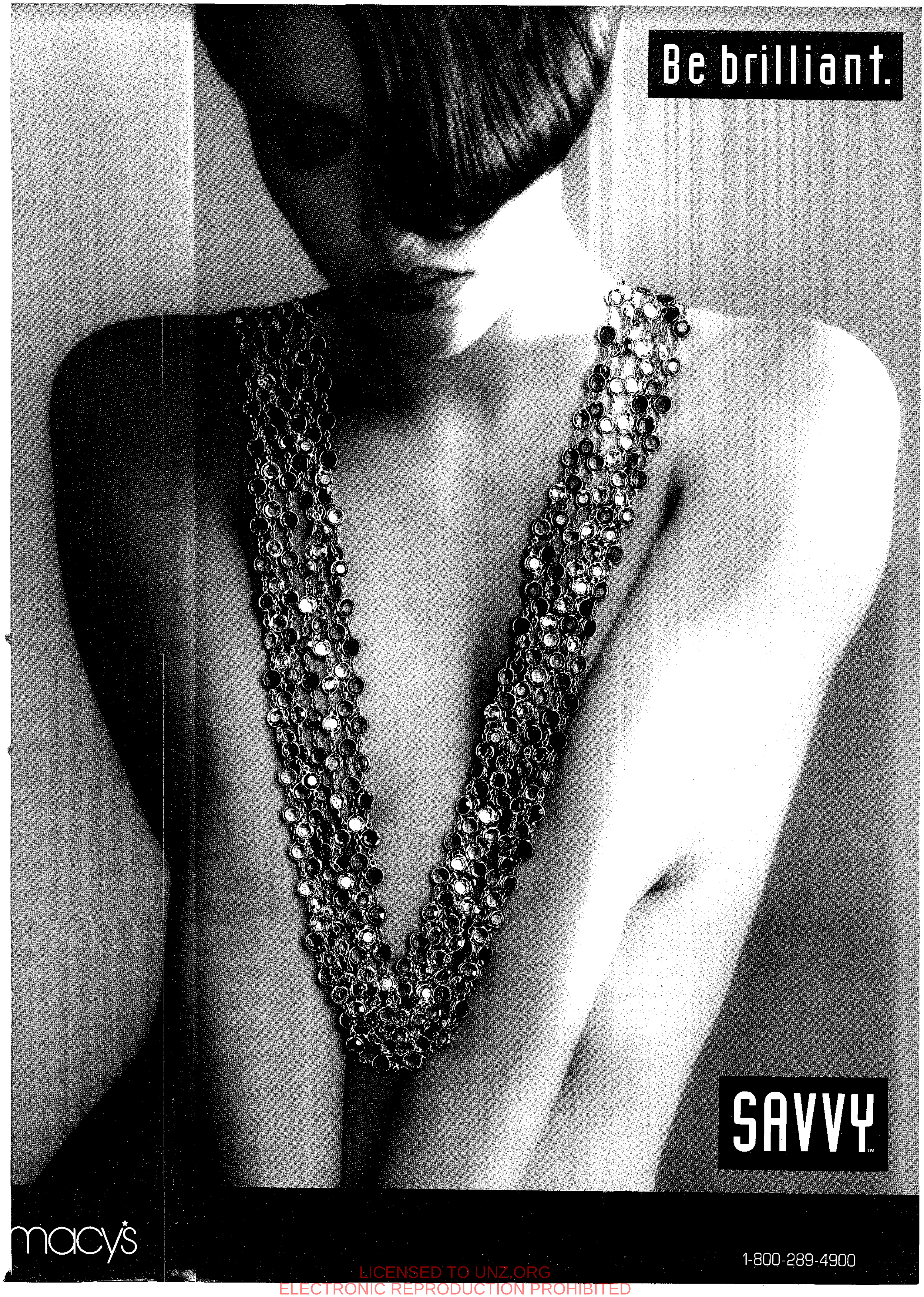
1 Computer in “2001”
4 Moves like a bunny
8 In the twinkling —— eye
12 Puts on hold
18 —— Darya, Asian river
19 “Play It —— Lays”
20 Mafia honcho
21 Actor Estevez
22 Pep
24 Rock-star Paul
26 Human individual
27 Jacob's twin
28 Historic Paul
30 Certain lodge member
32 Polynesian cloth
33 Half a prison name
34 Porky's place
37 Rocky hill
38 Lily, in Lille
39 Lemon suffix
40 Canadian prov.
41 Dish of greens
44 Slang for a sleuth
47 “How Dry ——”
50 Einstein's birthplace
51 Ski lift
52 Cellist Paul
57 Egypt's lifeline
58 Sitar-player Shankar
59 Unpigmented one
60 Venetian-blind feature
61 First garden
62 Freezes over
64 Winter-coat trim
65 “A Room with ——”
67 Folksinger Paul
75 Used a decoy
76 Smothers brother
77 Hockey defender
78 Pauley of TV
81 Love of money is its root
83 Short of a home run
86 —— bene
87 Yoko's folks
88 Autocratic Paul
90 Change for a five
91 San Francisco hill
92 Wine cask
93 Kind of footer or shooter
94 French port
95 Scrape by, with “out”
96 Vital statistic
99 Mai ——, rum drink
102 Undercover org.
103 Mineo or Maglie
104 One of the Mavericks
106 The scarlet letter
108 Common raw metal
112 Artist Paul
115 Shoelace annoyance
116 Theater district
119 Paul, in religion
120 Aleutian outpost
121 Think highly of
122 “What's —— for me?”
123 Face shape
124 Bricklayer's tote
125 Pita and pumpernickel
126 Give over
127 Cravings
128 Afore

DOWN

1 Taunts the frosh
2 People of a Mennonite sect
3 Of the moon
4 Laundry receptacle
5 Award for Paul Muni
6 Ancient Briton
7 Get the ball rolling
8 Eight-armed creatures
9 Disney concert
10 Mimic
11 “The Highwayman” poet
12 Be contingent (on)
13 Come forth
14 Target-practice command
15 Overhead RR's
16 Carioca's city
17 Paul, to Dombey
23 Musician Paul
25 Coin of Iran
29 By way of
31 Silent assent
34 A relative of 8-Down
35 Veil material
36 Red Sea republic
41 Take it off
42 Fiber from hemp
43 Aussie tennis great
44 Mikhail of chess
45 Subside, as the tide
46 Dover sight
48 Balaam's beast
49 The cheekbone
52 Wall decorator
53 “Moving ——” (“The Jeffersons” theme)
54 A civil-rights King
55 Etna output
56 Bee, sometimes
57 Paul
63 Burmese statesman
66 Tokyo, formerly
68 Seen again: Fr.
69 Sonneteer
70 Ragged
71 Exudes
72 Doing a solo
73 Paulists' observances
74 Leavening agent
78 John Paul ——
79 Suburb of Minneapoli
80 Pauling's prize
82 Baton Rouge coll.
84 Before omega
85 Not strict
89 Fearless
94 Life story, for short
96 Lessened
97 Wedding-cake figures
98 Sushi fish
100 Make bubbly
101 Object of adoration
102 Fishermen's baskets
105 Subject
107 Pester
108 “The proper study of mankind ——”
109 “—— Town,” 1944 musical
110 Helicopter blade
111 Chopin form
112 Earnest appeal
113 Weathercock
114 Roof overhang
116 Confederate Johnny
117 Sabra's land: abbr.
118 Didn't go hungry



Solutions to last week's puzzles appear on page 104.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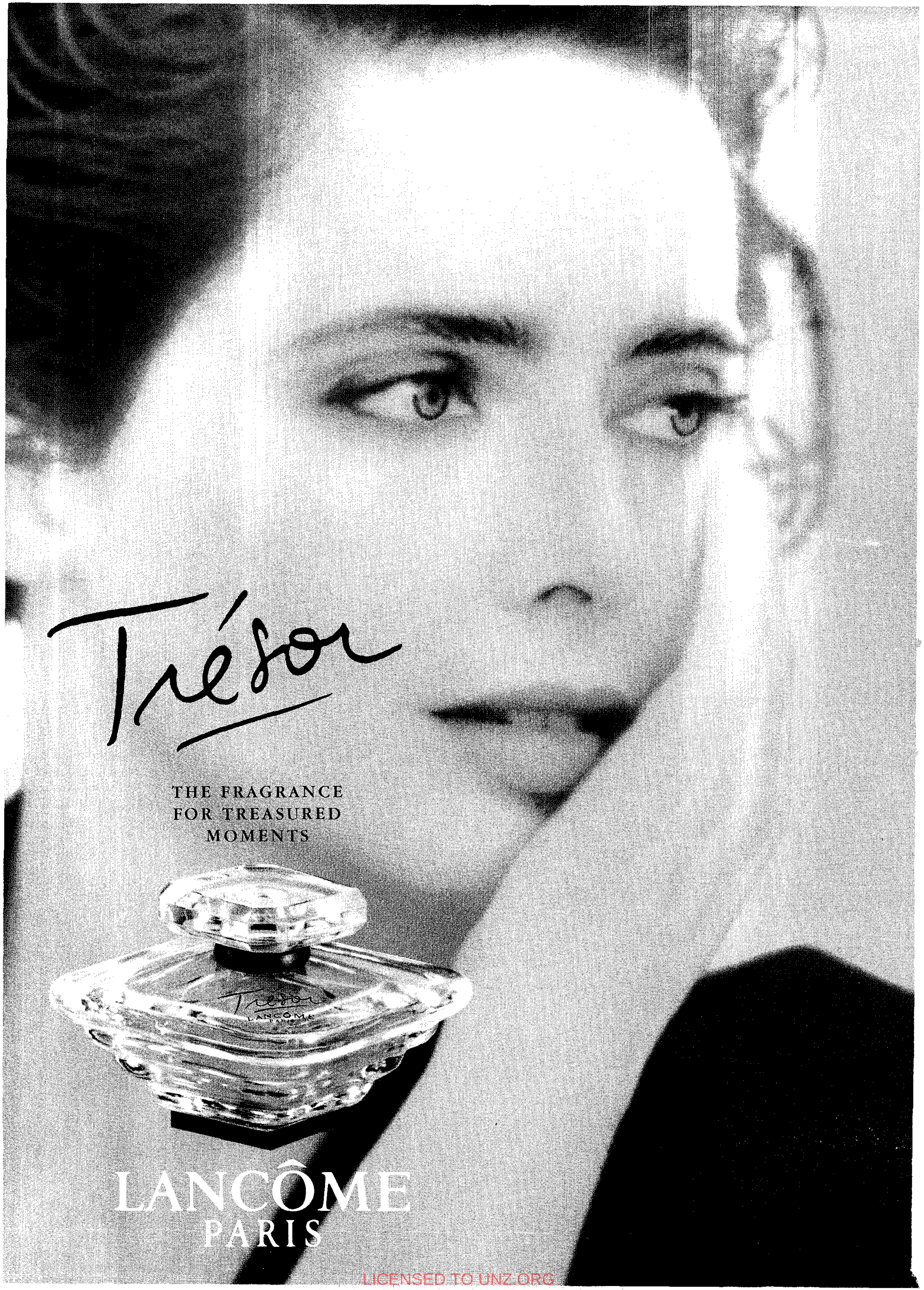
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